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THE

GRAMMAR SCHOOL READER:

CONTAINING

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THE ESSENTIAL PRINCIPLES OF ELOCUTION

AND

A SERIES OF EXERCISES IN READING;

DESIGNED

FOR CLASSES IN GRAMMAR SCHOOLS.

BY SALEM TOWN, LL.D.

PORTLAND:
SANBORN & CARTER.
1850.

Entered according to Act of Congress, in the year 1860, by
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PREFACE.

THE Grammar School Reader is more especially designed for the use of Grammar Schools; it may, however, be used as an intermediate book between the Third and Fourth Readers, by such teachers as think the Series is not sufficiently complete in its present form.

In preparing this work, the author has aimed to furnish a series of progressive lessons, fitted not only to teach the pupil how to read, but also to improve his literary and moral tastes, to expand his mind, and store it with useful knowledge. Intrinsic merit, with a sufficient degree of novelty to interest the pupil, has been the governing principle in the selection of the pieces.

All light and trifling matter, though not all that is humorous, has been rejected, believing that it is not only unnecessary to make good readers, but, that it has a tendency to vitiate the moral principles of the pupil, and destroy, in his mind, the just distinction of what is proper, either to be read or spoken. The various modifications of the voice, necessary for the pupil to acquire, may all be learned without resorting to compositions which have nothing to recommend them but mere novelty, or vulgar and profane expressions.

Part First is entirely elocutionary, and is intended to present, in a condensed form, the most essential principles of good reading. It is not so brief as the Third Reader, nor so full as the Fourth, but a medium between them. Each principle is presented in the form of a rule, and then illustrated and enforced by numerous and appropriate examples.

Part Second contains a series of exercises in reading, spelling and defining, and pronunciation, with explanatory notes and questions on the subject-matter of each piece. These exercises are progressive, and designed as a general application of the principles of reading, as taught in Part First. From the great variety of their character, they afford an exercise in almost every department of elocution, and if studied and read agreeably to the design and directions of the compiler, will make correct and graceful readers.

The spelling and defining exercises are composed, in most instances, of the most difficult words to be understood, selected from the piece immediately following them. These exercises are well calculated to discipline the pupil's mind, and enable him to understand what he reads.

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In the exercises in pronunciation, those words which are most frequently mis-pronounced, are selected from the reading lesson, and both the erroneous and correct pronunciations are given. The errors selected are very numerous, and, if carefully studied, will correct one great defect in the education of the young, which has led them to speak a broken dialect, rather than the English language.

The explanatory notes are designed to elucidate the text, and thus enable the pupil fully to comprehend what he reads, and to store his mind with much valuable information, not usually within his reach.

The questions have been appended to the end of each piece, in order to test the fidelity with which the pupil has studied his lesson, and to teach him to read with discrimination. They have not, however, been extended any further than to bring out the leading facts of each subject. The teacher is expected to extend and vary them, as the age and capacity of his pupils require.

In conclusion, the author would remark, that his acknowledgments are especially due to HORACE PIPER, Member of the Board of Education for the County of York, Maine, and to NELSON M. HOLBROOK, Author of the *Child's First Book in Arithmetic*, for their valuable assistance in the compilation of this work. The experience of these gentlemen in teaching, and their extensive acquaintance with the wants of our public schools, he feels confident, have contributed much to its value and practical utility.

S. TOWN.

SUGGESTIONS TO TEACHERS. Part First should be taught agreeably to the author's suggestions there given; and the class should be exercised daily, on the Tables and Rules, until the principles are clearly understood, and can be correctly and intelligently applied, in reading the lessons of Part Second.

In Part Second, the teacher may take up all the subjects in each lesson, at the first reading, or omit a part till the second; but whatever is taken up should be taught thoroughly. A frequent reference should be made, from the reading exercises in this Part, to the rules and principles illustrated in Part First, in order to secure their constant observance and application. Questions, also, similar to those in Part First, should be asked, at the close of each reading exercise, in regard to the application of some one or more of the elocutionary principles, in the piece read.

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PART I.

RULES FOR READING.

GENERAL DIVISIONS.

- | | |
|------------------|---------------------|
| I. ARTICULATION. | IV. INFLECTION. |
| II. ACCENT. | V. MODULATION. |
| III. EMPHASIS. | VI. READING POETRY. |
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SECTION I.

ARTICULATION.

Definitions and Characters.

ARTICULATION consists in giving to every letter its appropriate sound, and to every syllable and word a proper and distinctive utterance.

As the first step in securing a correct articulation, it will be necessary for the pupil to obtain a correct knowledge of the elementary sounds which the several letters of the alphabet represent. This may be done by carefully studying the following definitions, rules, and tables.

An elementary sound is one of the pure and uncompounded sounds to which vocal language is reducible.

The alphabet is divided into vocals, sub-vocals, and aspirates.

QUESTIONS. What are the general divisions of Part First? What is articulation? What is the first step in acquiring correct articulation? What is an elementary sound? How is the alphabet divided?

The vowels are letters whose elementary sounds can be perfectly articulated.

The sub-vocals are letters whose elementary sounds can not be so fully articulated as the vowels.

The aspirates are letters whose elementary sounds are formed by propelling the breath more or less forcibly through the teeth and lips.

The elementary sounds which the different letters represent are considered, by most elocutionists, to be forty in number, and are indicated by the following characters : —

1. A horizontal mark (—) over *a*, *e*, *i*, *o*, and *u*, denotes their long sound, as heard in the word *āle*, *ēat*, *īce*, *ōde*, *sūe*.

2. When no character is placed over the above letters, they have the short sound, as heard in the words *mat*, *met*, *pin*, *not*, *but*.

3. Two points (· ·) over *a* denote its flat or Italian sound, as heard in the word *fär*.

4. Two points (..) under *a* denote its broad sound, as heard in the word *ball*.

5. Two points (· ·) over *o* denote its middle sound, as heard in the word *möve*.

6. Two points (..) under *u* denote its middle sound, as heard in the word *full*.

7. One point (.) under *a* denotes that it has the sound of short *o*, as heard in the word *what*.

8. A curving mark (˘) over *e*, *i*, and *o*, denotes that they have the sound of short *u*, as heard in the words *hër*, *sîr*, *löve*.

9. A horizontal mark (—) under *e* denotes that it has the sound of long *a*, as heard in the word *prey*.

QUESTIONS. What are vowels? What are sub-vocals? What are aspirates? What is the number of the elementary sounds? What does a horizontal mark over *a*, *e*, &c., denote? What sound have these letters when there is no mark over them? What do two points over *a* denote? What do two points under *a* denote? What do two points over *o* denote? What do two points under *u* denote? What does a point under *a* denote? What does a curving mark over *e*, *i*, and *o*, denote? What does a horizontal mark under *e* denote?

10. Two points (· ·) over *i* denote that it has the sound of long *e*, as heard in the word *marine*.

11. One point (·) under *o* denotes that it has the sound of middle *u*, as heard in the word *wolf*.

12. A horizontal mark (—) drawn through *c* denotes that it has the sound of *k*, as heard in the word *cap*.

13. A point (·) over *g* denotes that it has the sound of *j*, as heard in the word *gem*.

14. *Th*, printed in capitals, denotes that it is a sub-vocal, or has the flat sound, as heard in the word *this*.

15. *Th*, when unmarked, is an aspirate, or has the sharp sound, as heard in the word *thin*.

16. *Ch*, with an irregular mark (~) over the *c*, has the sound of *sh*, as heard in the word *chaise*.

EXERCISE I.

Elementary Sounds.

RULE 1. A clear and distinct articulation should be given to the elementary sounds employed in vocal utterance.

The following table is designed to present the divisions of the alphabet into vocals, sub-vocals, and aspirates; and also to afford the pupil an intelligible and interesting exercise, in articulating the elementary sounds which the letters severally represent. The exercise should be attended to with much care, and often repeated, till every member of the class can perfectly articulate each element, and can analyze and give the different elements of any word on hearing it pronounced.

QUESTIONS. What do two points over *i* denote? What does a point under *o* denote? What does a horizontal mark drawn through *c* denote? What does a point over *g* denote? What does *th* printed in capitals denote? What sound has *th* when unmarked? What sound has *ch* when an irregular mark is over the *c*? What is rule first, respecting elementary sounds? What is the design of the table of elementary sounds?

1. Table of Elementary Sounds.

NOTE. The exercise on this table may be conducted by requiring the class, either individually or in concert, first to pronounce the word containing the element, and then the element by itself, varying the intensity of the voice as the teacher may think proper; thus, ale, ā, arm, ă, all, ȁ, &c.

VOCALS.			SUB-VOCALS.		
Name.	Power.	Element.	Name.	Power.	Element.
1 A	Ale	Ā	21 M	Him	M
2 A	Arm	Ă	22 N	Run	N
3 A	All	Ȃ	23 R	Bur	R
4 A	At	A	24 V	Ev	V
5 E	Eat	Ē	25 W	Woe	W
6 E	Bet	E	26 Y	Yet	Y
7 I	Ice	Ī	27 Z	Buzz	R
8 I	It	I	28 Z	Azure	Z
9 O	Ode	Ō	29 Th	Thy	TH
10 O	Do	Ö	30 Ng	Sing	Ng
11 O	Ox	O	ASPIRATES.		
12 U	Sue	Ū	31 P	Up	P
13 U	Up	U	32 T	It	T
14 U	Full	Ȫ	33 K, Ć	Ark	K
15 Ou	Out	Ou	34 Ch	Much	Ch
SUB-VOCALS.			35 H	He	H
16 B	Ebb	B	36 F	If	F
17 D	Odd	D	37 Wh	When	Wh
18 G	Egg	G	38 S, C	Sin	S
19 J, Ġ	Jet	J	39 Sh	Fish	Sh
20 L	Ill	L	40 Th	Thin	Th

QUESTIONS. What direction is given for studying the table of elementary sounds? How many vocal elements are there? What letters represent them? How many sub-vocal elements are there? What letters represent them? How many aspirate elements are there? What letters represent them? How many elements has the letter *a*? Give them. How many the letter *e*, &c.? Repeat all the elements in their order; thus, ā, ă, ȁ, &c.

EXERCISE II.

Combinations of Elementary Sounds.

RULE 2. When the letters representing the elements of the language are combined, they must have the same sounds as when they are articulated separately.

To this rule there are some exceptions ; for often letters in combination are not sounded at all ; sometimes a single letter, or two or more letters, are used to represent the elementary sound of some other letter ; and in other cases they are slightly modified by the letters with which they are closely connected. A knowledge of the correct pronunciation of words, as taught in dictionaries and by correct speakers, will enable the learner to detect these exceptions, and vary his articulation in such a manner as to conform to them.

2. Table of Elementary Combinations.

NOTE. In this table, each vocal element is combined in words with all the sub-vocals and aspirates with which it is known to combine in the language. The class may be required to pronounce these combinations, with an explosive and forcible utterance, both individually and in concert, until the Italicized letters can be perfectly articulated.

1st. The sound of *ā* long ; as in *bate, date, fate, gate, hate, jane, kale, lade, mate, nape, pate, rate, sate, tame, vane, wave, yate, gaze, chain, thane, lathe, shape, whale.*

2d. *ä* flat or Italian ; as in *bar, dark, far, garb, hark, jar, car, lark, mar, nard, par, raft, salve, tar, vast, waft, yarn, czar, char, lath, father, sharp.**

* Worcester regards the sound of *a*, in the words *raft, vast, waft, lath*, intermediate between that of *a* in *fat* and *a* in *far*.

QUESTIONS. What is rule second, respecting the combinations of the elementary sounds ? What exceptions to this rule ? How may they be known ? How are the vocal elements combined in table second ? What direction is given for studying this table ? What combinations are given in the first example ? Pronounce the words. Pronounce the combinations in Italics. What combinations are given in the 2d example, &c. ? Combine each sub-vocal and aspirate with all the vocal elements ; thus, *bā, bā, bā, &c.* Reverse the order of the elements ; thus, *āb, āb, āb, &c.*

3d. a broad ; as in *ball, dawn, fall, gall, hall, jaw, kaw, law, mall, gnaw, pall, raw, saw, tall, vault, wall, yawl*; gauze, chalk, thaw, shawl, wharf.

4th. a short ; as in *bat, dash, fat, gat, hat, jam, cat, lad, mat, nap, pat, rat, sat, tan, van, wax, yam, azoth, chap, sand, thank, that, shall, whack*.

5th. ē long ; as in *be, deep, feet, geese, he, jeer, key, lee, me, need, pete, reel, see, teem, veer, we, ye, zeal, cheer, theme, thee, she, wheel*.

6th. e short ; as in *bet, den, fen, get, hen, jet, ken, let, met, net, pet, rest, set, ten, vex, wet, yet, zed, check, theft, then, shed, when*.

7th. ī long ; as in *bite, dine, fine, guide, hive, gibe, kite, line, mine, nine, pine, ripe, site, tine, vine, wine, size, chime, thigh, thine, shine, white*.

8th. i short ; as in *bit, din, fin, gimp, hit, jib, kit, lit, mix, nit, pin, rip, sit, tin, vill, wit, zinc, chin, sing, thin, with, shin, whit*.

9th. ō long ; as in *bolt, dome, foe, go, hole, joke, coke, lone, mote, note, pole, rope, sole, tone, vote, wove, yoke, zone, choke, thole, those, shoal*.

10th. ö middle ; as in *boot, do, food, goom, hoot, coop, lose, move, noose, pool, roost, soup, too, woo, ooze, cartouch, tooth, booth, shoe*.

11th. o short ; as in *bot, dot, fox, got, hot, jot, cot, lot, mop, not, pop, rot, sot, top, novel, wot, yon, zocco, chop, song, thong, pother, shot, whop*.

12th. ū long ; as in *bugle, due, fume, gula, hue, june, cue, lute, mute, nude, pule, rule, sue, tune, yule, zumic, truth, sure*.*

13th. u short ; as in *but, dust, fun, gun, hut, just, cull, lull, must, nut, pun, rut, sup, tun, vulgar, yug, buzz, chub, sung, thumb, thus, shut, whur*.

* In the words rule, truth, sure, Worcester sounds the u the same as o in move.

14th. u middle ; as in *bush, pudding, full, sugar, could, bull, pull, puss, put, would, butcher, should.*

15th. ou and ow ; as in *bow, down, fowl, gout, how, jounce, cow, loud, mount, noun, pout, rout, south, town, vouch, wound, chouse, mouth, thou, shout.*

EXERCISE III.

Combinations of Elementary Sounds, — Continued.

RULE 3. In pronouncing the combinations of the sub-vocals and aspirates, great care must be taken, that their sounds may not be slurred nor suppressed.

3. Table of Combinations of Sub-Vocals and Aspirates.

NOTE. * This table embraces a great variety of the combinations of the sub-vocals and aspirates. It is recommended that the class pronounce them individually and in concert. The Italic letters denote the combinations whose elements are to be clearly and distinctly uttered.

1. Probe, probes, prob'd, prob'dst, prob'st ; bubble, bubbles, bubbl'd, bubbl'dst, bubbl'st ; brine, bright ; fledge, fledg'd ; cradle, cradles, cradl'd, cradl'dst, cradl'st.

2. Glad, gladd'n, gladd'ns, gladd'n'd ; dream, drive ; amid, amidst ; breadth, breadths ; deeds, weeds ; baffle, baffles, baffl'd, baffl'dst, baffl'st.

3. Stiff, stiff'n, stiff'ns, stiff'n'd ; friend, phrensy ; whiffs, puff'st ; fifth, fifths ; lift, lifts, lift'st ; dig, digs, digg'd, digg'dst, digg'st.

4. Glee, gleam ; mingle, mingles, mingl'd, mingl'dst, mingl'st ; grain, grief ; clan, cliff ; sparkle, sparkles, sparkl'd, sparkl'dst, sparkl'st ; black, black'n, black'ns, blackn'd, black'n'dst.

QUESTIONS. What is rule third, respecting the combinations of the sub-vocals and aspirates ? What do the letters in Italics denote ? Pronounce the words in the first example. Articulate the combinations in Italics. Pronounce the words in the second example, &c.

5. *Crime, crick ; rock, rock'd, rocks, rock'st ; act, acts, act'st , bulb, bulbs ; hold, holds, hold'st ; twelfth, bilge, bilg'd ; milk milks, milk'd ; whelm, whelms, whelm'd, whelm'st.*

6. *Help, helps, help'd, help'dst ; false, fall'st ; health, healths ; melt, melts, melt'st ; solve, solves, solv'd, solv'st ; feels, wheels ; seems, seem'd, seem'st, seem'dst ; triumph, triumphs, triumph'd.*

7. *Thump, thumps, thump'st ; prompt, prompts, prompt'st ; bend, bends, bend'st ; wing, wings, wing'd, wing'st ; thank, thanks ; thank'd, thank'st ; range, rang'd ; mince, minc'd ; flinch, flinch'd.*

8. *Month, months ; wants, want'st ; man's, plans ; ripple, rippl's, rippl'd, rippl'dst, rippl'st ; deep'n, deep'ns ; prince, prance ; hopes, hop'st, hop'd ; depth, depths ; curb, curbs, curb'd, curb'dst, curb'st.*

9. *Guard, guards, guard'st ; dwarf, dwarfs ; urge, urg'd ; mark, marks, mark'd, mark'dst, mark'st ; furl, furls, furl'd, furl'st ; form, forms, form'st, form'd, form'dst ; scorn, scorns, scorn'd scorn'dst, scorn'st.*

10. *Harp, harps, harp'd ; pierce, pierc'd ; burst, bursts ; hurt, hurts, hurt'st ; hearth, hearths ; march, march'd ; curve, curv'd, curv'st, curv'dst ; spears, spheres, shrill, skill ; bask, basks, bask'd, bask'st.*

11. *Nestle, nestles, nestl'st ; list'n, list'ns, list'n'd, list'n'st ; spar, spleen, spray ; lisp, lisps, lisp'd ; stand, strand ; rest, rests, rest'st ; length, lengths, length'n, length'n'd, length'n'dst ; thrive, writhe, writhes, writh'd, writh'st ; rattle, rattles, rattl'd, rattl'st, rattl'dst.*

12. *Sweet'n, sweet'ns, sweet'n'd ; watch, watch'd, watch'dst ; shouts, shout'st ; crav'd, crav'dst ; rav'l, rav'ls, rav'l'd ; sev'n, sev'ns, sev'nth ; waves, wav'st, gaz'd ; puzzle, puzzles, puzzl'd, puzzl'dst, puzzl'st ; reas'n, reas'ns, reas'n'd, reas'n'st.*

EXERCISE IV.

NOTE. — In this practical exercise on the preceding tables, especially the first and second, the class may be required to give the elementary sounds of the letters printed in *Italics*, as they occur in the different words, and also the names of the different vocal elements which they represent.

INDUSTRY AND INDOLENCE CONTRASTED.*

A. BERQUIN.

1. IN a village *at* no great distance from the metropolis, lived a wealthy farmer who had two sons, Moses *and* Edmund, the former of whom was exactly a year older than the latter.

2. On the day his second son was born, he had set in his orchard two young apple-trees, of equal size, on which he had since bestowed the same care, and which had thrived so much alike, that no person could give the preference to either of them.

3. As soon as the children were capable of handling garden tools, their father took them, one fine day, early in the spring, to see the two trees which he had planted for them, and called after their names.

4. Moses and Edmund having much admired the beauty of these trees, their fine growth, and the number of blossoms which covered them, their father said to them, “*You* see, children, that these trees are in a good condition, and I now give them to you. They will thrive as much by *your* care

* The reading lessons in Part First are introduced for the purpose of making a practical application of the rules and principles of elocution, and also to suggest the manner of teaching Part Second. A part of each lesson is marked, to show the application of the rule under which it occurs, and a part is left unmarked, for the purpose of exercising the judgment of the pupils in making the application for themselves.

QUESTIONS. How may this exercise be studied? What sound has *a* in the word *at* in the first line? Give its element. What sound has *i* in the word *distance*? Give its element. What sound has *e* in the word *he* in the first line of the second verse? Give its element. What sound has *u* in the word *beauty* in the first line of the fourth verse? &c.

as they will lose by your negligence, and their fruit will reward you in proportion to your labor."

5. Edmund, though the younger, was *unwearied* in his attention to his tree. He was *all day* busy in clearing it of insects that would have hurt it, and he propped up its branches to hinder them from having an *unhandsome* bend.

6. He loosened the earth all round it, that the warmth of the sun and the moisture of the dews, might nourish its roots. His mother had tended him scarcely more carefully in his infancy, than he did his young apple-tree.

7. His brother Moses, however, pursued a very different course. He loitered away his time in the most idle and mischievous manner; one of his principal amusements being to sit on a hill near by, and throw stones from it at persons passing along in the road.

8. He kept company with all the idle boys in the neighborhood, with whom he frequently disagreed; his tree was neglected, and never once thought of, till one day in autumn, when he happened to see Edmund's tree so loaded with the finest apples, streaked with purple and gold, that, had it not been for the props which supported its branches, the weight of its fruit must have bent it to the ground.

9. Struck with the sight of so fine a crop, he ran to his own tree, expecting to find it as well loaded as his brother's; but what was his surprise, when he saw nothing but branches covered with moss, and a few yellow leaves!

10. Quite angry and jealous, he went to his father, and said, "Father, what sort of a tree is this that you have given me? It is almost dead, and I shall not have ten apples on it. But my brother! — O! you have used him better than you have me. Tell him to share his apples with me."

11. "Share his apples with you?" said his father; — "so the industrious would lose his labor to feed the idle. If your tree has produced you nothing, it is the just reward of your

negligence, since you see *what* the industry of your brother has gained for him.

12. "Do not *think* to accuse me of injustice, *when* you see your brother's rich crop. Your tree *was* as fruitful, and in as good order, as his. It bore as many blossoms, and grew in the same soil, but it has not had the same care.

13. "Edmund has kept his tree clear from even the smallest insects; while you have suffered them to eat up even your very buds. As I cannot bear to let anything which God has given me, and for which I hold myself accountable to him, go to ruin, I must take this tree from you, and call it no longer by your name.

14. "I shall give it to your brother, whose care and attention may recover it; and it is his property from this moment, as well as the fruit which he may cause it to produce.

15. "You may go and look for another in my nursery, and rear it, if you choose, to make amends for your fault; but if you neglect it, that too shall belong to your brother, for assisting me in my labor, and as a reward for his superior industry and attention."

16. Moses felt the justice of his father's sentence, and the wisdom of his design. He went that moment to the nursery, and chose the most thrifty young apple-tree that he could find. Edmund assisted him with his advice in rearing it, and Moses gave it the most constant attention.

17. He was never out of humor now with his comrades, and still less with himself; for he applied himself cheerfully to work, and in autumn he saw his tree fully answer his hopes.

18. From this happy change in conduct, he derived the double advantage, not only of enriching himself with a plentiful

growth of fruit, but at the same time, of getting rid of the vicious habits which he had contracted.

19. And now, my young friends, I hope you will all apply the instruction contained in this piece to yourselves, and remember that your success in acquiring an education, and your future usefulness, depend almost entirely upon the degree of diligence with which you pursue your studies while at school, and attend to the moral instruction you may receive from your parents and teachers.

EXERCISE V.

Substitutes.

A SUBSTITUTE is a single letter, or two or more letters, used to represent an elementary sound that is peculiar to some other letter.

It will be seen, by the following table, that the number of substitutes is not so large as might at first be supposed. We maintain that, in all cases, where two or more letters are used as a substitute, they collectively represent an elementary sound which is not peculiar to any one of them, when taken by itself, but to some other letter. Thus we regard *ai* in *said* as a substitute for short *e*, because they represent the *element* of short *e*, which is not peculiar to either of the letters. If the element in question is peculiar to any one of the letters used to represent it, we regard that letter alone the representative of the element, and the others as silent. Thus *eo* in *people*, is not a substitute for long *e*, because the element heard in the pronunciation, is peculiar to the letter *e* alone, and the *o* is silent.

RULE 4. When substitutes are used, they must have the same sounds as the elements for which they stand.

QUESTIONS. What *instruction* is contained in this reading lesson? What is a substitute? What combination of letters may be regarded as substitutes? What combination should not be regarded as substitutes? What is the rule respecting substitutes?

4. *Table of Substitutes.*

NOTE. The following is a list of letters frequently used as substitutes to represent several of the elements as given in the first table. The learner should first name the substitute, next the element it represents, and then the example in which it is combined.

ei	for	ā	as	in	Veil	ow	for	ou	as	in	Now
ey	"	ā	"	"	They	u	"	w	"	"	Suasion
o	"	a	"	"	Oft	o	"	wu	"	"	One
ou	"	a	"	"	Cough	i	"	y	"	"	Onion
i	"	ē	"	"	Marine	u	"	yu	"	"	Use
a	"	e	"	"	Any	ph	"	f	"	"	Phrase
ai	"	e	"	"	Said	gh	"	f	"	"	Laugh
u	"	e	"	"	Bury	d	"	j	"	"	Soldier
y	"	ī	"	"	Spy	g	"	j	"	"	Gem
y	"	i	"	"	Hymn	c	"	k	"	"	Cat
e	"	i	"	"	English	ch	"	k	"	"	Chord
ee	"	i	"	"	Been	gh	"	k	"	"	Hough
o	"	i	"	"	Women	q	"	k	"	"	Quart
u	"	i	"	"	Busy	c	"	s	"	"	Cent
ew	"	ō	"	"	Sew	f	"	v	"	"	Of
eau	"	ō	"	"	Beau	ph	"	v	"	"	Stephen
au	"	ō	"	"	Hautboy	c	"	z	"	"	Suffice
a	"	o	"	"	What	s	"	z	"	"	His
ew	"	ū	"	"	New	x	"	z	"	"	Xanthus
iew	"	ū	"	"	View	x	"	ks	"	"	Wax
io	"	u	"	"	Nation	ch	"	kw	"	"	Choir
eo	"	u	"	"	Surgeon	n	"	ng	"	"	Sink
y	"	u	"	"	Myrtle	c	"	sh	"	"	Ocean
e	"	u	"	"	Hēr	s	"	sh	"	"	Sure
i	"	u	"	"	Sīr	ch	"	sh	"	"	Chaise
o	"	u	"	"	Sōn	t	"	sh	"	"	Notion
oo	"	u	"	"	Blōöd	t	"	ch	"	"	Bastion
o	"	u	"	"	Wōlf	s	"	zh	"	"	Osier
oo	"	u	"	"	Wōol	x	"	gz	"	"	Exact

EXERCISE VI.

5. *Table of Combinations of the Substitutes.*

NOTE. — In this table, the different substitutes are variously combined in words, which the teacher may first require the pupil to pronounce, and then to point out the substitutes, and give the elements for which they stand.

1. *Veil, feint, weight, deign; they, prey, survey, obey; oft, for, nor, cord; cough, trough, bought, ought; marine, machine, police, fatigue; any, many; said, again.*

2. *Bury, buried, burial; spy, fly, type, tyrant; hymn, hysteric, hypocrite; English, Englishman, England; been; women; busy, busily, business; sew, shew, shewn.*

3. *Beau, bateau, bureau; hautboy, hauteur, hautgout; what, wad, squad, squander; mew, pew, dew; view, purview, interview; nation, passion, religion.*

4. *Luncheon, pigeon, surgeon; myrtle, myrmidon, myrrh; her, herd, perch; sir, stir, fir, bird; son, won, love; blood, flood; wolf, wolfish, wolverine.*

5. *Wool, wood, stood; how, owl, bower; suasion, suavity, suaviter; one, once; onion, valiant, collier; union, figure, stature; phrase, cipher, graphic.*

6. *Laugh, tough, enough; soldier, soldierlike; gem, ginger, gypsum; cat, scope, arc; chord, scholar, monarch; hough, lough, shough; quart, quirk, quibble.*

7. *Cent, dice, facile; of; Stephen; suffice, sacrifice, sice, discern; his, prism, usurper; Xanthus, xiphoid, xanthoid; wax, axis, expense.*

8. *Choir, choir-service; sink, anger, languid; ocean, social, specious; sure, sugar, pension; chaise, chamois, machine; nation, partial, patient; bastion, question; osier, crosier, usual; exact, example, exist.*

QUESTIONS. What does the table of substitutes embrace? How is it to be used? What are the substitutes for long *a*? What are the substitutes for broad *a*, &c.? What is the design of exercise sixth? How is the table to be studied? Pronounce the first eight words in the first example. What are the substitutes in these words? What element do they represent? Pronounce the next eight words, &c.

EXERCISE VII.

NOTE. — A part of the substitutes, in this exercise, are printed in italics; and the teacher may require the class to give the different elements which they represent, as in the preceding table.

JUDGE NOT BY OUTWARD APPEARANCES.

A. BERQUIN.

1. ONE day, in the beginning of spring, Mr. Sefton *took* a walk to his country-house, with his son Junius. The violets and primroses were in full bloom, and *many of* the trees were *already* putting forth *their* green leaves, while *others* were bright and gay with white or crimson blossoms, which promised the finest fruits.

2. *They* strolled on till they came into an alley of lattice-work, at the foot of which *grew* a vine, whose rough and crooked stem spread, without beauty or order, its brown and naked stalk over the lattice. "Father," cried Junius, "do you see this homely tree, which looks as if it was staring and making faces at us? Why do you not tell the gardener to take it up, and make fire-wood of it?"

3. Junius then began to pull at it, as hard as he could, in order to force it up by the roots; but the roots were too deep in the earth for his strength. "Pray let it alone," said Mr. Sefton; "I do not wish to have it removed. I shall tell you, in due time, my reasons."

4. "But only look, father," said Junius, "at those beautiful blossoms of the almond and peach trees. Why should not the vine be as pretty too, if it is not to be pulled up? It spoils and destroys the looks of everything. Shall I go and tell the gardener to come and drag it away?"

QUESTIONS. What is the design of exercise seventh? What is the substitute in the word *took* in the first line? What element does it represent? Give the element. What is the substitute in the word *his*, &c.? What moral may you learn from this reading lesson?

5. "No, my dear," said his father; "I would have it stay where it is, a little while longer."

6. Junius still persisted in abusing it; but his father endeavored to turn his attention to other objects, and at last the unfortunate vine-stalk was forgotten.

7. Mr. Sefton's affairs soon after carried him to a town at some distance, where he was detained till autumn.

8. One of his first cares, on his return, was to visit his country-seat, and he again took his little son with him. The weather was extremely hot, and they sought shelter from the rays of the sun, by walking in the alley of lattice-work.

9. "Ah, father," cried Junius, "how delightful is this green shade! How glad I am that you made them take away that dry old wood, that I was so vexed to see in the spring, and surprise me by putting in its place the most charming tree that I ever saw in my life! What delightful fruit it has! Only look at these fine grapes,—some green, some purple, others almost black! There is not one single tree, in the whole garden, that makes so fine a figure as this.

10. "Almost all the rest have lost their fruit; but this,—only look, father, how it is covered! See what thick clusters there are, under these large green leaves! I should like to know whether they are as sweet-tasted as they are pretty."

11. "I see, my dear, how much you are surprised," said Mr. Sefton; "but your amazement will be yet greater, when I tell you that this is the very same tree, so dry, brown, twisted, and sprawling, at which you so much scoffed in the spring. Shall I now call the gardener, and tell him to root it up, and heat his oven with it?"

12. "O, not for the world, father! I would rather have him root up every tree in the garden."

13. "You see, then, Junius," said Mr. Sefton, "how imprudently I should have acted, if I had followed your advice. Daily experience teaches us, that the same error which has misled you, is a very common one in the affairs of life. At

the sight of an ill-dressed or homely child, the richer and happier are too apt to despise him; to grow proud by being compared with him, and even have the cruelty to insult and deride him.

14. "Be careful, my son, of ever forming so hasty judgments. Perhaps in that very person who has been so little favored by nature, there may reside a soul which one day may astonish the world by the greatness of its virtues, or instruct and benefit mankind by its extraordinary talents. The stalk may be rough, where the fruit is the finest and best flavored.

EXERCISE VIII.

Special Rules in Articulation.

RULE 1. Avoid suppressing letters in pronunciation; as, *Pr-mote for pro-mote*; *an for and*; *beas for beasts*; *sud-dn for sud-den*; *mod-l for mod-el*, &c.

PRONOUNCE THE FOLLOWING. — Prevent, propose, proceed, predict; stand, bands, hindmost; posts, texts, cents; mitten, mountain, satin; travel, gospel, level.

RULE 2. Avoid substituting the sound of one letter for that of another; as, *Reg-e-lar for reg-u-lar*; *gin-er-al for gen-er-al*, &c.

PRONOUNCE THE FOLLOWING — Populous, educate, stimulate, calculate, occupy, diligence, elegance, particular, difficult, system, opposite, gentleman, yesterday, agony, omnipotent, advocate.

RULE 3. Avoid suppressing syllables in pronunciation; as, *His-try for his-to-ry*; *rith-me-tic for a-rith-me-tic*, &c.

PRONOUNCE THE FOLLOWING. — Reference, sufferance, interest, every, slavery, literature, temperance, geography, foliage, utterance, library, memory, vigorous, misery, believe, ivory.

QUESTIONS. What is the first special rule in articulation? Give the examples. Pronounce the words under it. What is rule second, &c.?

RULE 4. Avoid pronouncing *ow* like *er*; as, Fel-ler for fel-low, &c.

PRONOUNCE THE FOLLOWING. — Billow, mellow, willow, pillow, follow, swallow, yellow, harrow, sparrow, window, shadow, shallow, hollow, narrow, arrow, furrow.

RULE 5. Avoid pronouncing *ing* like *in*; as, Learn-in for learn-ing, &c.

PRONOUNCE THE FOLLOWING. — Singing, talking, walking, calling, hunting, blooming, whipping, jumping, playing, trying, binding, changing, turning, twisting, drawing, burning.

RULE 6. Avoid pronouncing *ment* like *munt*; as, Judg-munt for judg-ment, &c.

PRONOUNCE THE FOLLOWING. — Casement, basement, fragment, moment, shipment, lodgment, treatment, department, interment, abatement, indictment, preferment, presentment, detachment, retrenchment.

RULE 7. Avoid pronouncing *ness* and *less* like *niss* and *liss*; as Kind-niss for kind-ness; harm-liss for harm-less, &c.

PRONOUNCE THE FOLLOWING. — Coolness, harshness, coarseness, fierceness, sharpness, rudeness, rashness, boldness, helpless, homeless, sleepless, faithless, groundless, cashless, tearless, thoughtless.

RULE 8. Avoid joining the last letter of a word with the one following; as, A nice house for an ice house, &c.

READ THE FOLLOWING. — That lasts till night; *not*, That last still night. Whoever imagined such an ocean to exist? *not*, Whoever imagined such a notion to exist? The magistrates ought to prove it; *not*, The magistrate sought to prove it. He can debate on either side of the question; *not*, He can debate on neither side of the question.

EXERCISE IX.

Application of the Special Rules in Articulation.

NOTE. — In making a practical application of these rules, the teacher may give the erroneous pronunciation, and require the learner to correct it; and also to point out the error, and repeat the rule which is violated. The words of this exercise are selected from the following piece, and the figures preceding them denote the paragraph in which they are found.

ERRORS IN PRONUNCIATION. — 2. Care-fly for care-ful-ly, (Rule 3); 3. A-part-munt for a-part-ment, (Rule 6); 4. Win-der for win-dow, (Rule 4); 6. Blieve for believe, (Rule 3); 8. Ketch for catch, (Rule 2); 8. Hope-liss for hope-less, (Rule 7); 9. Sof-ly for soft-ly, (Rule 1); 11. His sef-forts for his ef-forts, (Rule 8); 13. Feel-in for feeling, (Rule 5).

THE BROKEN WINDOW.

D. WISE.

1. "CHARLES, watch the bird while I am gone out; do not let him fly out of the room. If you go out yourself, you must not, on any account, go into the garden."

2. "Yes, father, I will mind you;" and the father left the room, carefully closing the door after him.

3. These words passed between a boy some ten years old, and his father, in a room that contained a beautiful canary-bird, which had been purposely let out of its cage, to enjoy the liberty of flying round the apartment.

4. After his father was gone, Charles sat down and kept his eyes on the bird. When some one came to the door, he opened and shut it very quickly, so that the canary might not escape. But it happened that some street idler had thrown a stone against the window and broken one of the top squares.

5. This had not been perceived by either Charles or his father. The bird, in its flight around the room, feeling the fresh air, flew through the opening, and in a moment tasted the pleasure of freedom, in a bright sunshine and fragrant air.

6. Charles was not to blame for the bird's escape; but he

QUESTIONS. Where are the words in this exercise obtained? What do the figures preceding them denote? What is the error in pronunciation when you say care-fly for care-ful ly? Repeat the rule that is violated. What are you taught by this reading-lesson?

felt sorry it was gone, and was fearful that his father might not believe his story.

7. These were wrong thoughts; he ought to have had confidence enough in himself to simply state the truth to his father, and not doubt his belief in the statement.

8. So he set out to recover the lost bird. There was a net in the house which had been used to catch birds, and armed with this, the boy set out on his hopeless expedition.

9. He soon saw the canary-bird perched upon a tree. He approached it very softly, and began to climb the trunk; just as he was in the act of throwing his net over the bird, it flew away, and crossing the garden wall, perched upon the branch of a cherry-tree, with a look which seemed to say, "Catch me if you can!"

10. Charles was puzzled. The bird was in the garden. He had been forbidden to enter it on any account; but the bird was there, and after a moment's hesitation, in he rushed, and began a grand pursuit after the lost bird.

11. Getting excited in his efforts, he forgot all caution, and plunged across the beds and among the flowers, making great havoc, and spoiling many choice things which his father had carefully reared. In the midst of this hot pursuit, his father stood at the garden gate and shouted, "Charles!"

12. Charles halted, looked around, blushed, and approached his father. "Why are you in the garden, contrary to my wishes, Charles?"

13. Charles remembered his father's command, and feeling guilty, made no reply. He had been disobedient; but his disobedience was peculiar. He had broken one wish of his father through a desire to observe another. Anxious to save the canary, he had entered the garden.

14. He ought to have carried his efforts to save the bird, up to the garden gate. This, the order to watch the bird required; there he should have stopped, because the other command said, "On no account, go into the garden."

15. Young reader, learn from this story that one command of God is not to be kept at the expense of another. His commands all harmonize, and to break one on the plea of keeping another, is disobedience.

SECTION II.

ACCENT.

ACCENT is a more forcible utterance of some one syllable in a word, so as to distinguish it from others. It is marked thus ('), as in mer'chant.

The knowledge that pupils usually have of pronunciation, will enable them, in most cases, to determine which syllable of a word should have the greatest force or stress of utterance upon it; but in cases where there is doubt, reference must be made to the dictionary, in which the accented syllables are all marked.

RULE. Each syllable on which accent falls must be marked by its proper and distinctive stress.

EXERCISE I.

Words accented on the first syllable.

Pa'per, ta'per, cred'it, hab'it, fam'ish, rad'ish, pan'ic, man'ful-ly, won'-der-ful, in'ter-est, ru'min-ate, hol'i-day, trav'el-er.

NOTE. — In this and the following exercises on accent, some of the words which illustrate the rule are spaced; thus, na-tion.

THE SAGACIOUS AND VINDICTIVE MONKEY.

1. A PAINTER was once busily employed in decorating, with fancy colors, some carved work on the stern of a

QUESTIONS. What is accent? How is it marked? How may you ascertain the accented syllables of words? What is the rule for accent? Pronounce the words under it. On which syllable does the accent fall? Why are some of the words spaced in the exercises on accent?

French brig which lay in the harbor of Marseilles, and he had a stage suspended for that purpose.

2. A monkey, which belonged to the captain of an American vessel, moored almost in contact with the stern of the brig, appeared much interested in the progress of the decorations, and watched the artist very closely; and occasionally, as if he wished to criticise or ridicule the performance, he would grin and chatter most furiously.

3. The painter, although at first amused, soon became indignant at the insolent bearing of the monkey, and while Jacko was in the midst of a critical dissertation, and appeared very much tickled at being able to discompose the nerves of the artist, the latter thrust his largest brush, well charged with a beautiful verdigris green, full in the mouth of the chattering quadruped.

4. Jacko retreated to his habitation, exhibiting manifest signs of wrath and indignation. The captain of the vessel, being well acquainted with the character of the monkey, which would never suffer a trick to be played upon him without retorting in kind, advised the painter to be particularly cautious, or the monkey would do him some injury.

5. The painter, however, laughed at the idea, and soon after left his work, and entered the coffee-house on the wharf, where, in drinking a cup of coffee, and in conversation with some friends, he passed half an hour.

6. In his absence the monkey left his retreat, and passed through a port on to the painter's stage, where all his pots, brushes, and so forth, were deposited. He commenced an attack on the ropes which held the stage, and employed his time so well, that before the painter appeared, two of them were nearly severed.

7. When the unsuspecting artist placed his foot on the

QUESTIONS. What is the first word spaced in this exercise? Which syllable is accented? Point out the other words that are spaced and the accented syllable in each. What other words in the exercise are accented on the first syllable?

stage, for the purpose of resuming his work, the ropes broke, and painter, pots, paints, and brushes, were all precipitated without ceremony into the dock!

8. Then commenced the triumph of the monkey, which sprung to the gunwale, and while gazing on his floundering foe, he evinced his delight by his gesticulations, and his loud chatterings.

9. The artist was fished out; but his paints, of course, were lost, and his clothes were saturated with the briny fluid. His rage was unbounded. As soon as he was safely landed, he seized a club, and rushed on board the vessel, threatening vengeance on the monkey, which he undoubtedly would have killed on the spot, had not Jacko wisely retreated to the main topmast cross-trees, where he sat, looking down triumphantly on his enemy, who was pacing the deck, uttering imprecations innumerable.

10. The painter then proceeded to his house, and returned with his fowling-piece well charged with buck-shot, determined to bring Jacko down, by fair means or foul. But the captain, seeing the danger which was about to befall his mischievous favorite, appeased the anger of the painter, by offering to pay him for the loss of his materials, and the damage to his clothes.

11. A treaty was concluded, but Jacko could not easily be convinced of the sincerity of the opposite party, and fearing some mishap, maintained his position on the cross-trees for several days.

12. We may learn, from this piece, that it is wrong to injure or ill-treat others, for it often excites the spirit of revenge, and causes them to do us, if possible, a greater injury; and thus we not only violate the scriptural rule, which requires that we should do to others as we would have them do to us, but also become instrumental in causing them to do the same.

QUESTION. What *lesson* of instruction do you learn from this piece?

EXERCISE II.

Words accented on the second syllable.

Con-tent', in-tent', con-flict', pre-dict', de-vice', en-tice', re-press', de-light'
ful, am-bi'tion, con-tin'ue, dis-cov'er, pe-ti-tion, af-flict'ed.

THE GRAY COTTAGE.

1. THERE was a poor man who built a cottage for himself and wife. A dark gray rock overhung it, and helped to keep it from the winds. When the cottage was finished, he thought he would paint it gray, like the rock. And so exactly did he get the same shade of color, that it looked almost as if the little dwelling sprung from its bosom.

2. After a while the cottager became able to purchase a cow. In the summer she picked up most of her own living very well; but in the winter she needed to be fed and kept from the cold. So he built a barn for her; but it was so small that it looked more like a shed than a barn.

3. When it was done, a neighbor came and said, "What color will you paint your barn?"—"I had not thought of that," said the cottager.—"Then I advise you, by all means, to paint it black; and here is a pot of black paint, which I have brought on purpose to present to you."

4. Soon after, another neighbor praised his neat shed, and expressed a wish to help him a little about his building. "White is by far the most genteel color," he added, "and here is a pot of white paint, which I will give you."

5. While he was in doubt which of the gifts to use, the oldest and wisest man in the village came to visit him. His hair was entirely white, and everybody loved him, for he was good as well as wise.

QUESTIONS. Pronounce the words at the beginning of this exercise. Which syllable is accented in each? What is the first word spaced in this exercise? Which syllable is accented? Point out the other words that are spaced, and the accented syllable in each. What other words in this exercise are accented on the second syllable? What is the moral instruction contained in this lesson?

6. When the cottager had told him the story of the pots of paint, the old man said, "He who gave you the black paint is one who dislikes you, and wishes you to do a foolish thing. He who gave you the white paint is a partial friend, and desires you to make more show than is wise.

7. "Neither of their opinions should you follow. If the shed is either black or white, it will disagree with the color of your house. Moreover, the black will draw the sun, and cause the edges of your boards to curl and split; and the white will look well for a little while, and then become soiled, and need painting anew.

8. "Now take my advice, and mix the black and white together." So the cottager poured one pot into the other, and mixed them up with his brushes, and it made the very gray color which he liked, and had used before upon his house.

9. He had, in one corner of his small piece of ground, a hop-vine, whose ripe clusters he carefully gathered. It was always twined around two poles, which he had fastened to the earth, to give it support. But the cottager was fond of building, and he made a little arbor for it to run upon.

10. He painted the arbor gray. So the rock, and the cottage, and the shed, and the arbor, were all of the same gray color, and everything around looked neat and comfortable.

11. When the cottager and his wife grew old, they were sitting together, in their arbor, at the sunset of a summer's day. A stranger, who seemed to be looking at the country, stopped and inquired how everything around that small habitation happened to be the same shade of gray.

12. "It is very well that it is so," said the cottager, "for my wife and I, you see, are gray also. And we have lived so long that the world itself looks old and gray to us now."

13. Then he told him the story of the black, and white paint, and how the advice of an aged man prevented him from making his little estate ridiculous when he was young.

14. "I have thought of this circumstance so often, that it

has given me instruction. He who gave me the black paint, proved to be an enemy; and he who urged me to use the white, was a friend. The advice of neither was good."

15. Those who love us well are blind to our faults; and those who dislike us are not willing to see our virtues. One would make us all white; the other, all black. But neither of them is right.

16. If, then, neither the counsel of our foes, nor of our partial friends, is safe to be taken, we should cultivate a correct judgment, which, like the gray paint, mixing both together, may avoid the evil and secure the good.

EXERCISE III.

The Primary and Secondary Accents.

BESIDES the primary accent, which has been illustrated in the preceding exercises, there is another that usually occurs in words of more than two syllables, called the secondary accent. It is less forcible than the primary, and is marked thus ("), as in com"po-si'tion.

Words having the primary and secondary accents.

Con"tra-vene', su"per-sede', dis'en-gage', in'ter-cept', ad"mo-ni'tion, in'tro-duc'tion, de"lib'er-ate, e"man'ci-pate, vic'to'ri-ous, in'ter-est'ing, ac'ri-mo'ny, ad'mi-ral'ty, ge'o-met'ri-cal, ges'tic-u-la'tion, im"ma-te-ri-al'i-ty.

FILIAL AFFECTION.

1. DURING the sanguinary period of the French revolution, when crimes and horrors were continually perpetrated, the sacred affections of kindred and of friendship were often powerfully excited.

QUESTIONS. Which kind of accent has been illustrated in the preceding exercises? What other kind of accent have some words? How is the secondary accent distinguished from the primary? How is it marked?

2. One such instance occurred amid the terrific massacres of an age unparalleled in atrocity; when crowds of unfortunate persons were condemned unheard, and loaded cannon were directed to play upon them.

3. Yet not only France and its dependencies furnish instances of unflinching heroism and filial love, but also the far-off West, in one of those unfortunate islands, where the massacres of the reign of terror were acted on a less extended theater.

4. An honest Creole, whose only crime consisted in possessing the inheritance of his ancestors, was denounced as inimical to the republic, and sentenced to die, with a crowd of his fellow-countrymen; but happily for this virtuous colonist, he was the father of a little girl, eminently endowed with courage, energy, and affection.

5. When the moment of separation from his family arrived, this courageous child resolved to follow him, and share his sufferings, however terrible to her tender age. In vain did the father entreat his little Annette to remain at home, and the mother, with streaming eyes, seek to retain her child by force.

6. Entreaties and commands were equally unavailing, and rushing from the door, she continued to follow, at a little distance, the rough men who urged her unhappy father to the place of execution.

7. A short time sufficed to place him in the foremost rank of the condemned. His eyes were blinded, and his hands tied together, while the executioner made ready those murderous engines, which were soon to open a heavy fire of grape-shot upon the crowds that awaited their death in silence.

QUESTIONS. Pronounce the words at the beginning of this exercise. Which syllable has the primary accent in each? Which has the secondary accent? What is the first word spaced in this exercise? Which syllable has the primary accent? Which the secondary? Point out the other words that are spaced, and the accented syllables in each. What other words in this exercise have the primary and secondary accent? What may you learn from this lesson?

8. But suddenly a little girl sprung forward, and her voice tremulous with emotion, uttered the piercing cry of, "Oh! my father! my father!" The spectators endeavored to snatch her from destruction, and those who were alike condemned to death menaced the poor child, in order to drive her from among them.

9. Annette bounded with a light step toward her father, as she had been wont to do in happier days, when awaiting his welcome voice, and throwing her little arms around his neck, she waited to perish with the author of her days.

10. "O, my child! my dearest child! the cherished and only hope of thy wretched mother, now on the eve of widowhood!" exclaimed her trembling and weeping father, "I command, I adjure thee to go away."

11. "No, father, we will die together!"

12. This unexpected incident disconcerted the director of the massacre. Perhaps he was himself a father, and the thought of his own children might arise within him. Certain it is that his ferocious heart was softened. He ordered the Creole away, and commanded that he should be taken to prison with his child.

13. Amid the rage of civil discord, and the alternate ascendancy of contending factions, a brief respite was not unfrequently productive of the happiest consequences. Such was the case in the present instance. The face of matters became changed. The father was restored to his family, and ceased not to speak with the tenderest emotion of his little daughter, then only ten years of age.

14. Many who heard the tale, in after years, pleased themselves with thinking that the human heart is never completely insensible to the voice of nature. But the contrary has been unhappily evinced in those fearful tragedies which have so often disgraced its history, in which the tears of suffering innocence have vainly sought for sympathy and compassion.

15. We cannot, therefore, attribute so wonderful a deliver-

ance to those innate principles of virtue and benevolence, which are thought by some incapable of being totally eradicated in the breast of even the most atrocious and sanguinary. We must rather give to him the glory, in whose hands are the hearts of men; and who, in preserving the life of a virtuous individual, has permitted to all young people a beautiful and impressive instance of the reward of filial affection.

SECTION III.*

EMPHASIS.

EMPHASIS is a forcible stress of voice on some word or words in a sentence, to distinguish them from others.

The degree of emphasis which the sense requires, is not always best expressed by a forcible utterance, or loudness of voice, but sometimes by pronouncing the emphatic word or clause in a subdued under tone, or even a whisper. When words are emphatic they are usually printed in *Italics*; and if very emphatic, in CAPITALS.

NOTE.—A change of emphasis frequently changes the meaning of a sentence.

EXAMPLE.

1. Did you give a book to *John*? No, sir; I gave it to *Henry*.
2. Did you give a *book* to John? No, sir; it was a *pen*.
3. Did you *give* a book to John? No, sir; he *bought* it.
4. Did *you* give a book to John? No, sir; *Henry* gave it.

Emphasis admits of two obvious divisions; *Absolute* and *Antithetic*.

* In the following sections of Part First, only the more prominent principles and general rules of reading are presented, while their exceptions, and the more difficult parts, which would only embarrass and perplex the young pupil, are omitted, and treated at full length in the Fourth Reader.

QUESTIONS. What is emphasis? How are emphatic words usually printed? What is the effect of a change of emphasis? Read the example. How many meanings may it have?

EXERCISE I.

Absolute Emphasis.

ABSOLUTE EMPHASIS is that stress of voice which is placed on some word or words expressing an important idea unconnected with contrast, or where the contrast is not expressed nor plainly implied.

RULE 1. All words important in meaning, or peculiarly significant, are emphatic.

NOTE. — When an emphatic word is repeated, the emphasis increases with the repetition. This increase of emphasis is usually expressed by an increase of force on the word repeated, but not always; sometimes the force is even diminished, in order to produce the greatest effect.

EXAMPLES.

1. *Grand, gloomy, and peculiar*, he sat upon the throne, a sceptered hermit, wrapped in the solitude of his own originality.

2. The verdant *lawn*, the shady *grove*, the variegated *landscape*, the boundless *ocean*, and the starry *firmament*, are contemplated with *pleasure* by every beholder.

3. Never *despair*; never be *discouraged*; however *stormy* the heavens, however *dark* the way, however *great* the difficulty.

Emphatic Words repeated.

1. *What!* dost thou *pause*? Is the flame *quenched*? Dost thou *falter*? Hence with thee! *Pass on!* PASS, while thou *mayest*!

2. *Rouse*, ye Romans! *ROUSE*, ye slaves! Have ye brave *sons*?

3. He has the heart of a *man*; of a MAN, I say.

4. By night or by day, *this*, THIS, was his lay.

5. HUSH! *hush!* he stirred not, — was he *dead*?

—

THE STORY OF THE SIXPENCE.

1. THE other morning a boy, belonging to a very poor family, was returning, with just *one sixpence* of change, from

QUESTIONS. How may emphasis be divided? What is absolute emphasis? What is the rule for absolute emphasis? What is the note? Read the first example. Which are the emphatic words in it? Read the remaining examples, and point out the emphatic words.

the grocer's, where he had been on some errand for his mother.

2. He had put it, as he thought, safely in his pocket ; but when, as he was running up the steps of his house, he put his hand in to have it ready to give to his mother, the *sixpence* was not *there* ! — “ *Well*, what if it was *not* ? ” I think I hear some young reader say ; “ if it was *not*, it was only *sixpence* ! *That* was not much.”

3. Perhaps not much to you, my young friend ; but whether you are rich or poor, I can tell you, that one who does not care about a sixpence now, is very likely, in the end, not to have one to care about. But the family of the boy, as I told you before, was *very poor*.

4. It had only what this poor boy and his brother, not much older than himself, could earn from day to day, to support the mother and four children. They were *quiet* and *decent*, and their good mother's *neatness* and *industry* kept them so comfortable in outward appearance, that hardly any one, to *look* at them, would think how *very* poor they were.

5. I say *hardly* any one would find it out, because, by looking at their faces, people who are in the habit of taking an interest in the happiness of their fellow-creatures, might observe a quiet look of *sorrow*, and a *thin, sunken cheek*, that could not be misunderstood.

6. These boys were accustomed to leave home early in the morning, and work at whatever jobs they could find to do. Some days they would come home with a few *shillings*, some days with only a few *pence*, and sometimes they would have to return without having earned *anything*.

7. Yet at *all* times their rent-money would be hoarded up, even if the family went supperless to bed ; for if *that* was not paid, they would be turned away, and have no place of shelter

QUESTIONS. What words are emphatic in the first verse of the reading lesson ? Point out the other emphatic words that are marked in this piece. What other words, not printed in Italics, are emphatic ? What *duty* may you learn from this reading lesson ?

where they might enjoy their *only comfort*, the company of each other.

8. You may imagine, young reader, that even a *sixpence*, to people in *their* condition, must always be of value. But on the morning of which I was speaking, it was their *all*.

9. The boy had bought some soap and starch, which his mother was to use in washing some clothes for a family in the neighborhood, and this *sixpence* was all that she had left to buy *herself* and the two smaller *children* some of the cheapest kind of food to eat through the day, while the larger boys were out at work.

10. When he missed the money, his first act was to turn his pocket inside out, that he might be certain it had not got into some *corner*. But *no!* no sixpence was *there!* Then he sorrowfully turned round, and went slowly back the way that he had come, looking carefully about until he came to the store where he had bought his things.

11. *There*, too, he searched; and as it was not *there*, the keeper kindly came out, and helped him again to look upon the road, and they even *swept* and *raked* the dirt, but all in vain. "It will never do; the sixpence is *gone*," said the store-keeper, as he turned away; and so, indeed, it seemed.

12. But just then a little girl came by, who knew the condition of the boy's family. She heard what the man said, and as she thought how valuable even a sixpence might be to the poor boy and his mother, she felt very sorry for his loss. But she knew that being sorry alone would do no good, and as she saw that the boy would not give up looking, a scheme came into her mind.

13. So she hurried to her home, which was close at hand, and got another sixpence. Then crossing the street, as she had done before, she walked past the boy, who was still stooping and searching, and slyly dropped the money just before him, so that when he turned round he could not help seeing it.

14. Before she had gone very far, he did turn round, and then, if you had seen how his eyes beamed with joy and surprise, as he snatched it up, and ran home to tell his mother of his good fortune, you would have said the sight was worth more than a dozen sixpences. But did not the little girl feel even happier than he did? Yes, without doubt; for it is written in the Bible, "It is more blessed to give than to receive."

15. Reader, are you poor? You may see from this history that there are others as poor, and perhaps poorer, than yourself. If you love to be idle or to play,—which I hope is not the case,—more than to try to work and help your parents, think of those boys who furnished a home for their mother and younger brother and sister, and try to imitate their example.

16. At any rate, learn what a comfort kindness and affection in a family may be, even in the worst of worldly circumstances. Has God blessed you with plenty, and given you many a sixpence to spend at your own pleasure? Think how many poor persons there are, to whom the money that you perhaps waste in buying dainties or foolish toys would be a great blessing, and relieve them from the want they suffer.

17. Observe, too, my young friends, how considerably the little girl acted. She did not wound the feelings of the poor boy, who she knew had never begged, by openly offering her money, but gave it to him in such a manner, that she thought only God and her own heart would know what she had done.

18. Go, my young reader, and as far as you have opportunity or means, be like that little girl in willingness to do good, and in prudence in doing it. There is no child so poor as not to be able to do some act of kindness or of love for others.

EXERCISE II.

Antithetic Emphasis.

ANTITHETIC EMPHASIS is the stress of voice placed upon words and sentences when in contrast.

RULE. Two or more words opposed to each other in meaning are emphatic by contrast.

EXAMPLES.

1. If greatness flatters our *vanity*, it multiplies our *dangers*.
2. Those best can bear *reproof*, who merit *praise*.
3. It is more blessed to *give*, than to *receive*.
4. He that knows *himself*, knows *others*.
5. *Mist* darkens the *mountain*; *night* darkens the *vale*.
6. Be *wise* as *serpents*, and *harmless* as *doves*.
7. *Cæsar* was celebrated for his *generosity*; *Cato* for his unsullied *integrity*.
8. None more impatiently *suffer* injuries, than they who are most forward in *doing* them.
9. The *simple* inherit *folly*; but the *prudent* are crowned with *knowledge*.

—
ENVY AND EMULATION.

J. AIKEN.

1. AT one of the celebrated schools of painting in Italy, a young man, named Guidotto, produced a piece so excellent that it was the admiration of the masters in the art, who all declared it to be their opinion that he could not fail of rising to the summit of his profession, should he proceed as he had begun.

2. This performance was looked upon with very different eyes by two of his fellow-scholars. Brunello, the elder of them, who had himself acquired some reputation in his studies,

QUESTIONS. What is antithetic emphasis? What is the rule for antithetic emphasis? Read the first example. What words are emphatic by contrast? Read the remaining examples, and point out the emphatic words.

was mortified, in the highest degree, at this superiority of Guidotto ; and regarding all the honor his *rival* had acquired as so much taken from *himself*, he conceived the most rancorous dislike of him, and longed for nothing so much as to see him lose the credit he had gained.

3. Afraid openly to deny the merit of a work which had obtained the approbation of the best judges, he threw out secret insinuations that Guidotto had been assisted in it by some one of his masters ; and he affected to represent it as a sort of lucky hit, which the reputed author would probably never equal.

4. Not so with Lorenzo. Though a very young proficient in the art, he comprehended, in its full extent, the excellence of Guidotto's performance, and became one of the sincerest of his admirers. Fired with the praises he saw him receive on all sides, he ardently desired, at some day, to merit a similar approbation.

5. He placed him before his eyes, as a fair model, which it was his highest ambition to equal ; for as yet he could not even conceive the possibility of excelling him. He never spoke of him but with rapture, and could not bear to hear the detractions of Brunello.

6. Lorenzo did not, however, content himself with *words*, but entered with his *whole soul* into the career of improvement. He was *first* and *last* of all the scholars in the designing-room, and devoted to practice, at home, those hours which other youths passed in amusement.

7. It was long before he could please himself with any of his attempts, and he was continually repeating, "Alas ! how far distant is this from Guidotto's !" At length, however, he had the satisfaction of becoming sensible of progress ; and having received considerable applause, on account of one of his

QUESTIONS. What words are emphatic by contrast in the second verse ? Point out the other emphatic words that are marked in this piece, and tell why they are emphatic. What other words, not printed in *Italic*, are emphatic by contrast ?

performances, he ventured to say to himself, "And why may not *I*, too, become a *Guidotto*?"

8. Meanwhile Guidotto continued to bear away the palm from all competitors. Brunello struggled a while to contest with him, but at length gave up the point, and consoled himself, under his inferiority, by ill-natured sarcasm and petulant criticism. Lorenzo worked away in silence, and it was long before his modesty would suffer him to place any piece of his in view at the same time with one of Guidotto's.

9. There was a certain day in the year, in which it was customary for all the scholars to exhibit their best performance in a public hall, where their merit was carefully compared by a number of select examiners, and a valuable prize was awarded to the most excellent.

10. Guidotto had prepared for this anniversary with a piece which was to excel all he had before executed. He had just finished it on the evening before the exhibition, and nothing remained to be done but to heighten the coloring by means of a transparent varnish.

11. The envious Brunello contrived artfully to convey into the vial, containing this varnish, some drops of a caustic preparation, the effect of which would be to destroy entirely the beauty and splendor of the piece. Guidotto laid it on by candle-light, and then, with great satisfaction, hung up his picture in the public room for exhibition on the following day.

12. Lorenzo, too, with beating heart, had prepared himself for the day. By great application, he had finished a piece, which he humbly hoped might not appear greatly inferior to some of Guidotto's earlier performances.

13. The important day had now arrived. The company assembled, and were introduced into the great room, where the light had just been fully admitted, by drawing up a curtain. All went up with raised expectations to Guidotto's picture, when, behold! instead of the *brilliant beauty* they had

conceived, there was nothing but a *dead surface* of confused and blotched colors.

14. Surely, they cried, this cannot be Guidotto's! The unfortunate youth himself came up, and on beholding the dismal change of his favorite piece, burst out into an agony of grief, and exclaimed that he was betrayed and undone! The vile *Brunello*, in a corner, was enjoying this distress. But *Lorenzo* was little less affected than Guidotto himself.

15. "Indeed, gentlemen," said he, "this is not Guidotto's work. I saw it when only half finished, and it was a most charming performance. Look at the outline, and judge what it must have been before it was so basely injured."

16. The spectators were all struck with Lorenzo's generous warmth, and sympathized in the disgrace of Guidotto; but it was impossible to adjudge the prize to his picture, in the state in which they beheld it. They examined all the others attentively, and that by Lorenzo, who was till then an unknown artist to them, gained a great majority of suffrages.

17. The prize was therefore awarded to him; but Lorenzo, on receiving it, went up to Guidotto, and presenting it to him, said, "Take what merit would undoubtedly have acquired for you, had not the basest malice and envy defrauded you of it. To me it is honor enough to be accounted your second. If, hereafter, I may aspire to equal you, it shall be by means of fair competition, not by the aid of treachery."

18. Lorenzo's nobleness of conduct excited the warmest encomiums among the judges, who at length determined that from this time there should be two equal prizes distributed; since, if Guidotto had deserved the prize of painting, Lorenzo was entitled to that of virtue.

QUESTION. What *instruction* is contained in this piece?

SECTION IV.

INFLECTION.

INFLECTION is a modification of the voice in reading or speaking, commonly referring to the upward and downward slides.

There are four inflections ; namely, the *Rising Inflection*, *Falling Inflection*, *Circumflex*, and *Monotone*.

A mark inclining to the right ('), denotes the rising inflection.

A mark inclining to the left ('), denotes the falling inflection.

A curving mark (˘), usually denotes the circumflex.

A horizontal mark (—), denotes the monotone.

EXERCISE I.

The Rising and Falling Inflections.

The rising inflection is an upward turn or slide of the voice ; as, *Will you go to Bóston?*

The falling inflection is a downward turn or slide of the voice ; as, *Where is New Yòrk?*

RULE 1. Direct questions, or those that can be answered by *yes* or *no*, generally require the rising inflection, and the answers the falling.

EXAMPLES.

1. Are you direct from Álbany? Yès.
2. Did you pass the night in Bóston? I did nòt.
3. Did Cortez conquer Spáin? Nò ; it was Mexico.

QUESTIONS. What is inflection? What are the four inflections used in reading? How is the rising inflection denoted? How the falling? How is the circumflex denoted? How the monotone? What is the rising inflection? What the falling inflection? What is the rule for direct questions? Read the examples, and point out the inflections. Which is the first word in this piece marked with the rising inflection? Why has it the rising inflection?

4. Have you read the life of Wáshington? I hàve.
5. Do you remember his bírth-place? I dò.
6. Was he an honor to his cóuntry? He wàs.
7. Can you name the greatest poet of Gréece? Yès; Homer.
8. Was the art of printing known to the áncients? It was nòt.
9. Comes Cæsar to the Capitol to-mórròw?
10. Spoke he of mé? He díd, my lord.
11. Didst thou sée anything? Nòthing, my lord.
12. Are all apóstles? are all próphets? are all teáchers? are all workers of míracles?

FLATTERY REPROVED.

Canute. Is it true, my friends, as you have often told me, that I am the greatest of mónarchs?

Offa. It is trùe, my liege; you are the most powerful of all kings.

Oswald. We are all your slaves; we kiss the dust of your feet.

Offa. Not only we, but even the elements are your slaves. The land obeys you, from shore to shore; and the sea obeys you.

Canute. Does the sea, with its loud, boisterous waves, obey mé? Will that terrible element be still at my bidding?

Offa. Yès, the sea is yours; it was made to bear your ships upon its bosom, and to pour the treasures of the world at your royal feet. It is boisterous to your enemies, but it knows you to be its sovereign.

Canute. Is not the tíde coming up?

Oswald. Yès, my liege; you may perceive the swell already.

Canute. Bring me a chair, then; set it here upon the sands.

Offa. Where the tíde is coming up, my gracious lord?

Canute. Yès, set it just here.

Oswald. [Aside.] I wonder what he is going to do.

QUESTIONS. Which is the first word that has the falling inflection? Why has it the falling inflection? Point out the other words marked with the rising inflection, and those with the falling inflection. What may you learn from this lesson?

Offa. [Aside.] Surely he is not such a fool as to believe us!

Canute. O mighty ocean! thou art my subject; my courtiers tell me so; and it is thy duty to obey me. Thus, then, I stretch my scepter over thee, and command thee to retire. Roll back thy swelling waves, nor let them presume to wet the feet of me, thy royal master.

Oswald. [Aside.] I believe the sea will pay very little regard to his royal commands.

Offa. See, how fast the tide rises!

Oswald. The next wave will come up to the chair. It is folly to stay; we shall be covered with salt water!

Canute. Well, does the sea obey my commands? If it is my subject, it is a very rebellious one. See, how it swells and dashes the angry foam and salt spray over my sacred person! Vile sycophants! did you think I was the dupe of your base lies? that I believed your abject flatteries? Know, there is but one Being whom the sea will obey. He is sovereign of heaven and earth, King of kings, and Lord of lords!

It is only he who can say to the ocean, "Hitherto shalt thou come, but no further; and here shall thy proud waves be stayed." A king is but a man; and a man is but a worm. Shall a worm assume the power of the great God, and think the elements will obey him? May kings learn to be humble from my example, and courtiers learn truth from your disgrace.

EXERCISE II.

Rising and Falling Inflections.

RULE 2. When words or clauses are contrasted, they take opposite inflections; the first member usually requires the rising inflection, and the latter the falling; but this order is sometimes reversed.

NOTE. — Among the most frequent instances of contrast are words connected by *or*, when used as a disjunctive conjunction; as, It was either Jámés or Jôhn; and when a negative clause is opposed to an affirmative; as, He is not wéll, but bétter. In the case of negation, the negative sentence has the rising inflection, and the affirmative the falling, in whatever order they may occur.

EXAMPLES.

Contrast.

1. The yóung are slaves to novelty; the òld, to custom.
2. Fashion is the plague of wíse men, and the idol of fòols.
3. Prosperity ill acqúired, is in general ill expénder.
4. The injuríes we dó, and those we súffer, are seldom weighed in the same balance.

Contrast by Or.

1. Is he my énemy, or my fríend?
2. I could not tell whether he was in eárnest, or in jèst.
3. Are animals governed by ínstinct, or by rèason?
4. In the suítableness or ùnsuitableness, the propórtion or díspórtion, of the affection to the object which excites it, consists the propriéty or ímpropriéty of the action.

Contrast by Negation.

1. He came not with the aspect of véngeance, but of mèrcy.
2. The duty of a soldier is to òbey, not to diréct, his general.
3. It is not for your wéalth, but your vîrtue, that I respect you.
4. We are not born for oursélves, but for the public gòod.

THE USES OF THE ATMOSPHERE.

1. THE air may be said to constitute the very essence of which life is made. When the Lord created man of the dust of the ground, he breathed into his nostrils the breath of life, and man became a living soul; and the experience of all ages amply testifies, that when men cease to breathe, they cease to live.

* QUESTIONS. What are among the most frequent instances of contrast? Read the examples, and point out the words contrasted, and their proper inflections.

2. It has been observed that we might live many dáy's, or even a mònth, without the light of the sún or the glimmering of a stàr ; whereas, if we are deprived only a few minutes of this aerial support, we sicken, we faint, we die. How thankful, then, ought we to be, that no person can deprive us of this indispensable necessary of life !

3. The treasures of the earth, the verdure of the fields, and even the refreshments of the stream, often contribute to the luxuries of the great, while the less fortunate can only behold them as humble spectators ; but, in the words of an eminent naturalist, "the air no limitations can bound, nor any landmarks restrain." In this benign element, all mankind can boast an equal possession ; and for this we have all equal obligations to Heaven.

4. It is equally beneficial to all the branches of the animal creation ; for although some creatures dwell in the very bowels of the earth, or swim in the unmeasurable depths of the sea, yet it has been demonstrated by experiment, that no sooner are they totally deprived of air, than they cease to live.

5. By the same air, also, that preserves animal life, flame is fed and cherished. We all know the utility of fire, and the many inconveniences to which we should be exposed, were we deprived of that necessary element ; but without air, in vain would the fagots be piled in a heap, in vain would we apply the lighted torch.

6. Every attempt to set the fuel in a blaze, in order to render our habitations more comfortable during the chilling damps of winter, and every effort to dispel the midnight gloom by the cheering candle, would prove abortive. Take but away the surrounding air, life expires, and the lighted taper goes out in darkness ; for even an ordinary candle is said to consume about a gallon of air in a minute.

QUESTIONS. What is the first example of contrast in this piece ? With what inflections should the words contrasted be read ? Point out the other examples of contrast that are marked, and read them with their proper inflections. Point out the examples of contrast not marked, &c.

7. Plants are also dependent on the air for support and nourishment, and they cannot possibly exist without it. They are continually imbibing fresh nutriment from the atmosphere. It is this wondrous fluid that helps to transfuse vegetable vigor into the trunk of the mighty oak, and gives a blooming gayety to the spreading rose.

8. And how wisely is its consistence calculated for answering these important purposes ! It is neither too thick nor too thin, too gross nor too attenuated. It rushes with ease into our lungs, in order to inflate them in the act of respiration ; it forces its way into the most minute tubes of the vegetable tribes.

9. In fact, as Mr. Derham observes, it is a subtile and penetrating matter, fit to pervade other bodies, to penetrate into the inmost recesses of nature ; to excite, animate, and spiritualize ; and, in short, to be the very soul of this lower world.

10. The air, besides being the medium of light and vision, is also the great vehicle of sound ; serving to convey to the ear, by its undulating motion, all that diversity of noise and modulation of tone necessary to warn us of impending danger, or attract our attention and regard. It wafts to our senses all the modulation of music, and the more agreeable entertainments of refined conversation, and delivers the speaker's message with the most punctual fidelity.

11. The air also is made highly subservient to the sense of smelling. It conveys to our organs of smell the extremely subtile effluvia which are emitted from odoriferous bodies.

12. Those detached particles are so imperceptibly small, that they would elude the most careful hand, or escape the nicest eye ; but this trusty depository receives and escorts the invisible vagrants, without losing so much as a single atom, entertaining us by this means with the delightful sensations which arise from the fragrance of flowers ; and admonishing

QUESTIONS. What uses of the atmosphere are mentioned in this piece ? Is it of use in any other respects ? Mention some of its other uses.

us, by the transmission of offensive smells, to withdraw from an unwholesome situation, or beware of pernicious food. Thus does the air administer to the senses of seeing, hearing, and smelling.

EXERCISE III.

Rising Inflection.

RULE 2. The pause of suspension, denoting that the sense is unfinished, and language expressing tender emotion, generally require the rising inflection.

EXAMPLES.

Pause of Suspension.

1. The light tints of the young fóliage, so púre, so ténder, so spíritual, are vanished.

2. When I see the intelléctual, móral, and religíous growth of the community, its estáblishments, its institútions, its social áction, and reflect that all this lífe, enjóymént, and plénty, are placed under the invisible protection of the public péáce; when I consider further, that what we sée, and héar, and féel, and touéh, of all these blessings, is perhaps the smallest párt of them, my heart melts within me for grief, that they, the pioneers of the mighty enterprise, must die before the sight of all these bléssings.

3. Friénds, Rómans, cóuntrymen, lend me your ears.

4. Fáther, give me the portion of goods that falleth to me.

Tender Emotion.

Yet come it will! the day decreed by fátés!
The day when thóu, imperial Tróy! must bénd,
Must see thy warriors fáll, thy glories end.

THE WAY TO BE HAPPY.

1. A STORY is told of two travelers in Lápland, which throws more light on the art of being háppy, than a whole

volume of precepts and aphorisms. Upon a very cold day in winter, they were driving along in a sledge, wrapped up in furs from head to foot; even their faces were almost covered, and you could hardly see anything but their eyebrows, and these were white and glistening with frost.

2. At last they saw a poor man who had fallen down, benumbed and frozen, in the snow. "We must stop and help him," said one of the travelers. — "Stop and help him!" replied the other; "you will never think of stopping on such a day as this! We are half frozen ourselves, and ought to be at our journey's end as soon as possible." — "But I cannot leave this man to perish," rejoined the more humane traveler; "I must go to his relief;" and he stopped the sledge.

3. "Come," said he, "come help me rouse him." — "Not I," replied the other; "I have too much regard for my own life, to expose myself to this freezing atmosphere any more than is necessary. I will sit here, and keep myself as warm as I can, till you come back." So saying, he resolutely kept his seat while his companion hastened to the relief of the perishing man, whom they had providentially discovered.

4. The ordinary means of restoring consciousness and activity were tried, with complete success. But the kind-hearted traveler was so intent upon saving the life of a fellow-creature, that he had forgotten his own exposure; and what was the consequence? Why, the very efforts which he made to warm the stranger, warmed himself; and thus he had a twofold reward.

5. He had the sweet consciousness of doing a benevolent act, and he also found himself glowing from head to foot, by reason of the exertions he had made. And how was it with his companion, who had been so much afraid of exposing him-

QUESTIONS. After what word does the first pause of suspension occur in this piece? What inflection should be given to this word? Point out the other words that are marked. Point out other pauses of suspension that require the rising inflection. What duty may we learn from this lesson?

self? He was almost ready to freeze, notwithstanding all the efforts he made to keep warm.

6. The lesson derived from this little incident is very obvious. We are all travelers to a distant country. At every step of our journey we find other travelers, who need our friendly aid. Nay, God has brought them around our path in great numbers, and far as the eye can reach, we see their dense and gloomy rank.

7. Now, there are two ways of meeting these objects of Christian sympathy and brotherly regard. We can go forward with the stern purpose of a selfish and unloving spirit, saying, in reply to every appeal which is addressed to our feelings, "Depart in peace, be ye warmed and filled;" or we can say, with the warm-hearted traveler, "I cannot see this man perish, — I must hasten to his relief."

8. And the rule which we adopt for our guidance in such cases, will determine the question, whether or not we are to be happy. The man who lives only for himself, cannot be happy.

EXERCISE IV.

Falling Inflection.

RULE 4. Indirect questions, or those which cannot be answered by *yes* or *no*, generally require the falling inflection, and the answers the same.

EXAMPLES.

1. Who first discovered America? Christopher Columbus.
2. Who wrote the Declaration of Independence?
3. Where was the first Congress held? At Philadelphia.
4. Who knocks? One from Lord Stanley.
5. Who were those went by? Queen Hecuba and Helen.

QUESTIONS. What is the rule for indirect questions? Read the examples, and tell why they have the falling inflection.

6. And whither gò they? Up to the western tòwer.
7. Where dwèllest thou? Under the cànopý.
8. Who may thàt be, I pray you? Thomas Cròmwell.
9. Where is Achilles? Within his tènt.
10. What must I dò? Return to the tribunes.
11. Well, what thèn? What thèn? Repent what you have spòken.
12. Where is the wìse? Where is the scribe? Where is the disputer of this wòrld?

—

THE RECIPE SIX THOUSAND YEARS OLD.

Mr. W. Let us this morning consider a subject of great importance.

Thomas. What is it to be abòut?

Mr. W. About the reason why this coffee is not the same as the làst.

Thomas. It was made just in the same manner.

Mr. W. It is a singular thing, Thomas, that, with all our care and attention, no two cups of coffee are ever precisely alike.

Thomas. How do you accòunt for that?

Mr. W. In no other way than that every product of man is necessarily impèrfect. But I have a bottle of fluid here, made from a recipe six thousand years old; and, although millions and millions of hogsheads are made daily, it never varies in its taste or qualities.

Thomas. How strange that we should never have heard of this fluid!

Amelia. Do let us see it.

Ella. And taste; — I wonder how it looks.

Mr. W. [Holding up a bottle.] Well, here it is.

Thomas. Why, there is no cork in the bottle.

Mr. W. It needs none.

QUESTIONS. What is the first question in this piece? What inflection does it have? What is the answer to this question? What inflection does it have? Point out the other indirect question that is marked, and its answer. What other indirect question in the piece? What is the *instruction* contained in this lesson?

Thomas. [Turning the bottle upside down.] Why, father, your fluid has all run out.

Mr. W. That cannot be ; for it is one of its peculiar properties, that it cannot be poured out of this bottle. It may be turned out by putting another fluid in, but it will not pour out.

Esther. But there is nothing in it, — indeed, there is not.

Mr. W. Indeed, Miss, it is full, quite full.

Ella. Oh ! father, why do you talk such nonsense ?

Mr. W. Nonsense ! forsooth ; I never talked better sense. The fluid in this bottle is the true elixir of life. Whoever uses it in its pure state, has neither ache nor pain. It puts new life into the sickly boy, reddens his cheek, and makes him sleep ; and it is a certain remedy against drowning, if boys only carry enough of it into the water with them. Can you not see it now ?

Thomas. You certainly are laughing at us, father.

Mr. W. This fluid was made so perfect, six thousand years ago, that the recipe has never been altered. The three ingredients of which it is composed —

Thomas. Three ingredients composing nothing !

Mr. W. Wait, my son. I repeat it, — the three ingredients of which it is composed, were mixed by the maker of it in such proportions, as made it agree with every constitution. It is equally pleasant to the old and young, to the rich and poor. Your little brother, Albert, is very fond of it ; and, judging by the quantity you have all been taking since you have stood here, you all seem to relish it.

All together. How tiresome you are, father ! We cannot drink nothing. Do look at the bottle now !

Mr. W. I see ; it is full of this precious fluid, more precious to all who use it than gold, or food, or raiment. Thomas, fill this bottle with water.

Thomas. Quite full ?

Mr. W. Yes, quite full. There now, you have poured out and spilled all this precious fluid, and have left nothing but water in the bottle !

Thomas. We have driven nothing out of the bottle but the atmospheric air.

Mr. W. Ay! and that is my precious fluid,—my elixir of life!

Thomas. Oh! I understand you now; it is the air we breathe which was in the bottle. Air is used by everybody, and would save a drowning man's life. How stupid I must have been, not to see it before!

Mr. W. Is it not astonishing, my children, that this aerial and elastic fluid should be composed of three gases, or airs, which, from the beginning of time to the present moment, have been mixed in the same proportions,—in the plains of Quito,—in the crowded city,—in the desolate wilds of the pathless desert?

In all places, the proportion is the same. How puny is man compared with his Maker! He cannot make two cups of coffee alike; while his Maker, from the remotest era, has mixed these three gases in so exact proportions that no difference can be detected!

EXERCISE V.

RULE 5. Language of authority, denunciation, and exclamation, the emphatic succession of particulars, and emphatic repetition, generally require the falling inflection.

NOTE. When the sense is complete, whether at the close or any other part of the sentence, the falling inflection should also be employed.

EXAMPLES.

Authority.

1. Redèem my pennon! — charge agàin!
2. To àrms! the foemen storm the wàll!

QUESTIONS. What is the rule for language of authority, &c.? What is the note under this rule? Read the examples, and tell why they have the falling inflection.

3. Spèak, ye who best can tell, ye sons of light.
4. Avàunt ! and quit my sìght ! Let the earth hìde thee !

Denunciation.

1. He bursts the bands of fear, and madly cries,
Detested wrèch !
2. Audacious ràiler ! thou provokest my wrath
Beyond forbearance.
3. Woe unto you, scribes and Phàrisees, hÿpocrites !

Exclamation.

1. Alàs ! I have ruined my friend.
2. O joyful dày ! I would not take a knighthood for my fortune.
3. Mysterious round ! what skill, what fòrce divine,
Deep felt, in these appèar !
4. O wretched man that I àm ! who shall deliver me from the body
of this death ?

Emphatic Succession of Particulars.

1. Friendship is one of the fairest productions of the human sòil,
the cordial of life, the lenitive of our sòrrows, the multiplier of our
jóys, and the source equally of animation and repose.

Emphatic Repetition.

1. Oh ! it will break my heàrt ! it will break my heàrt !
2. Còme, còme, retùrn, — *retùrn*, thou wandering lord.
3. Dòwn, *dòwn*, cried Mar, — your lances *dòwn* !
4. O, tràachery ! Flÿ, good Fleance, *flÿ*, FLÿ, FLÿ !

When the sense is complete.

1. I hate vain thòughts ; but thy law do I lòve.
2. My flesh trembleth for fèar of thee ; and I am afraid of thy
jùdgments.

—

FRANK AND THE BOAT.

E. MILFORD.

1. As Mr. Merrill went into the house, he hung the key of
the boat upon a nail in the back entry, and said to Frank,
“Now remèber, my son, that you must never take down that

key, nor let any one of your companions do so ; for you are not old enough to manage the boat, nor do I wish you to ever go out in it, unless I am with you."

2. "Yes, father," answered Frank, and his father went away. After he was gone, Frank had his lessons to get and recite to his mother, after which he was allowed to amuse himself in his own way until night. So he called his dog, and went down to the pond to make him swim.

3. When he arrived there, he found a boy about his own age, or a little older, who was fishing from the shore. When Frank saw the boy, he called out to him, in a haughty tone, — "Here, you sir ! what are you doing on my father's ground ? Take yourself off, pretty quick too, or I will set my dog on you."

4. The boy looked up kindly, and answered, "If you will be so kind, sir, as to let me catch some fish for my mother, I shall be very much obliged to you ; for she is sick." Frank was generally very good-humored, but he had allowed himself to dislike this boy without any cause, and he was not disposed to do him a favor.

5. "My father," continued Frank, "does not allow vagabonds to go wandering over his land and catching his fish ; and so you may just take yourself off, as quick as you can go. Do you hear?"

6. A quick flush passed over the boy's face, and he was going to make an angry answer ; but restraining himself, he gathered up his fish-tackle, and went away without again speaking.

7. Frank now amused himself by throwing a stick into the water, and sending his dog after it ; and now running a race

QUESTIONS. What is the first word marked with the falling inflection ? Why has it the falling inflection ? What words in the second verse are marked with the falling inflection ? Why ? Point out the remaining words in the piece that are marked, and tell why they have the falling inflection. Point out other words that should have the falling inflection, and give the reason why. What *moral lesson* are you taught in this piece ?

with him ; but he did not find so much pleasure as he had anticipated ; for he could not help thinking of the boy whom he had treated so unkindly.

8. All at once he thought, " O, how I should like to go and row round among the lilies again, as I did this morn'ing ! " and he was half way to the house before he recollected that his father had forbidden his going out alone. He stopped, and turning slowly back, sat down under a great tree, and looked around him to find something by which to amuse himself.

9. Everything was very beautiful ; the sky was cloudless and of a clear bright blue ; the gentle breeze slightly moved the thick leaves, and cooled the heated brow of the restless boy ; the thick, short grass looked fresh, and soft, and green ; the merry crickets were chirping away in all directions ; the pond rolled its blue waters at the foot of the hill, and ever and anon a fish would leap up from its bosom, making a slight splash, and leaving the water to circle and dimple for a few moments, before it returned to its former tranquillity.

10. All but the heart of Frank, who lay stretched beneath the tree, was peaceful and quiet. All at once he jumped up, and walked quickly toward the house, saying to himself, " Father will never know it, and there is nothing else for me to do." He crept softly into the house, and taking the key from the nail, ran off again as quickly as possible.

11. He easily unfastened the boat, and pushed it off with one oar, and managed, after a good while, and by dint of very hard work, to reach the place where the lilies grew ; but lo ! there were none to be seen, — only, when he looked very closely, he could see some little oval, green pods, which he perceived were the lilies, closed up and wrapped in their calyxes.

12. Frank was extremely disappointed, vexed, and surprised ; for he did not know that these flowers always close up about noon, and do not open until the next morning. He paddled round for a while, and then turned his boat toward home.

When he was about twenty yards from the land, he saw his dog standing at the edge of the water, and whining.

13. Frank called out to him to come, and the dog came swimming out, and was soon at the side of the boat. Frank tried to help him in, but in stooping over the edge he destroyed the equilibrium of the boat, and over they all went into the water. Frank rose to the top again, and tried to scream, but the water rushed into his mouth and prevented his utterance. He sunk under the water with a dizzy sensation, and a feeling that he was about to die.

14. In a moment, everything he had ever done wrong flashed across his mind with the rapidity of lightning; but in front of them all, stood out his last act of disobedience to his father, and his unkindness to the poor boy. They filled his heart with keen anguish, and he felt that it would be easy to die if his spirit were free from sin. Although these thoughts embraced the wrong actions of his whole life, they lasted but a moment, and then he lost his senses, and sunk to the bottom.

15. When Frank opened his eyes again, he was lying upon his own bed, and surrounded by his father and mother, the physician, and the same pale boy whom he had driven away that afternoon. His mother put her arms around him, and exclaimed, "Now God be thanked, my son, that thou art still alive!"

16. "Why, mother, what is the matter?" asked Frank; for he could not remember anything that had passed. His mother told him that he had tipped the boat over, and just as he was sinking, this poor boy, whose name was John Brown, returned to the spot to look for some fishing-tackle, and seeing what had happened, plunged in and rescued him before it was too late.

17. Upon hearing this, Frank burst into tears, and holding out his hand to John, said: "Oh! can you forgive me for treating you so? How could you risk your own life to save me, who had just driven you away in so unkind a manner?"

18. "My mother always taught me," answered John, "to return good for evil, and to do to others as I would that they should do to me. I did no more than I ought to do for you, or anybody, and do not deserve to be praised for it."

19. This lesson, though severe, proved very useful to Frank. It was very seldom, after this, that he was known to disobey his parents, or speak unkindly to any one not so much blessed as himself in worldly advantages. Mr. and Mrs. Merrill took John Brown and sent him to school, in a town some distance from where his father was known, and he grew up to be a respectable and honest man.

EXERCISE VI.

Circumflex.

The CIRCUMFLEX is the union of the falling and rising inflections on the same syllable or word, producing a slight undulation or wave of the voice.

RULE 6. The circumflex is used in language of irony, sarcasm, condition, contrast, and in all peculiarly significant expressions.

EXAMPLES.

Irony.

1. Yǒu meant no härm ; öh nǒ ! yǒur thoughts are ïnnocent ; yǒu have nothing to hǐde ; yǒur breast is pǔre, stǎinless, all trǔth.

Sarcasm.

1. O, nǒthing, — a lǐttle thing ;
A vǔry lǐttle thing ; I only shoot
At my chǐld.
2. Trǔe ! Trǔe ! I did not thǐnk of thǎt.

QUESTIONS. What is the circumflex ? What is the rule for the circumflex ? Read the examples, and point out the words that are marked with the circumflex. Give the reason why they are so marked.

Condition.

1. What though the field be lost,
All is not lost.
2. You must take me for a fool, to think I could do that.

Contrast.

1. What have I done of which you can complain?
2. I am no orator, as Brutus is,
But, as you know me well, a plain, blunt man.

—

DISCLOSURES OF A LOOKING-GLASS,—A FABLE.

JANE TAYLOR.

1. My new station was no other than the dressing-room of a young lady just come from school. Before I was well fixed in the destined spot, she came to survey me, and with a look of such complacency and good-will as I had not seen for many a day. I was now presently initiated in all the mysteries of the toilet. O, what an endless variety of laces, jewels, silks, and ribbons; pins, combs, cushions and curling-irons; washes, essences, powders, and patches, were daily spread before me!

2. If I had been heretofore almost tired with the sight of my good old mistress' everlasting lustring, I really felt still more so with this profusion of ornament and preparation. I was, indeed, favored with my fair mistress' constant attentions. They were so unremitting as perfectly to astonish me, after being so long accustomed to comparative neglect.

3. Never did she enter her room, on the most hasty errand, without just vouchsafing me a kind glance; and at leisure hours, I was indulged with much longer visits. Indeed, to confess the truth, I was sometimes quite surprised at their length; but I do not mean to tell tales.

4. During the hour of dressing, when I was more professionally engaged with her, there was, I could perceive, noth-

ing in the room, in the house, nay, I believe nothing in the world, of so much importance, in her estimation, as myself.

5. But I have frequently remarked, with concern, the different aspect with which she would regard me at those times, and when she returned at night from the evening's engagements. However late it was, or however fatigued she might be, still I was sure of a greeting the moment she entered; but instead of the bright, blooming face I had seen a few hours before, it was generally pale and haggard, and not unfrequently bearing a strong expression of disappointment and chagrin.

6. My mistress would frequently bring a crowd of her young companions into her apartment; and it was amusing to see how they would each in turn come to pay their respects to me. What varied features and expressions, in the course of a few minutes, I had thus an opportunity of observing, and upon which I used to make my own quiet reflections!

7. In this manner I continued some years in the service of my mistress, without any material alteration taking place either in her or in me. But at length I began to perceive that her aspect toward me had considerably changed, especially when I compared it with my first recollections of her.

8. She now appeared to regard me with somewhat less complacency; and would frequently survey me with a mingled expression of displeasure and suspicion, as though some change had taken place in me, though I am sure it was no fault of mine; indeed, I could never reflect upon myself for a moment. With regard to my conduct toward any of my owners, I have ever been a faithful servant; nor have I once, in the course of my whole life, given a false answer to any one I have had to do with.

QUESTIONS. What words in the sixth verse of this piece are marked with the circumflex? Why are they so marked? Point out the other words in the piece which are marked with the circumflex, and give the reason why they are so marked. What other words in the piece can you point out that require the circumflex? What is the moral lesson taught by this fable?

9. I am by nature equally averse to flattery and detraction; and this I may say for myself, that I am incapable of misrepresentation. It was with mingled sensations of contempt and compassion, that I witnessed the efforts my mistress now made in endeavoring to force me to yield the same satisfaction to her as I had done upon our first acquaintance.

10. Perhaps, in my confidential situation, it would be scarcely honorable to disclose all I saw. Suffice it, then, to hint, that to my candid temper it was painful to be obliged to connive at that borrowed bloom which, after all, was a substitute for that of nature; Time too greatly baffled even these expedients, and threatened to render them wholly ineffectual.

11. Many a cross and reproachful look had I now to endure, which, however, I took patiently, being always remarkably smooth and even in my temper. Well remembering how sadly Time had spoiled the face of my poor old mistress, I dreaded the consequences, if my present owner should experience, by and by, as rough treatment from him, and I believe she dreaded it too; but these apprehensions of mine were needless.

12. Time is not seldom arrested in the midst of his occupations, and it was so in this instance. I was one day greatly shocked at beholding my poor mistress in a remote part of the room, arrayed in very different ornaments from those I had been used to see her wear; but for this she could not now reproach me. I watched her thus for a few days, as she lay before me, as cold and motionless as myself; but she was soon conveyed away, and shortly afterward, I was engaged in the service of another mistress.

EXERCISE VII.

Monotone.

MONOTONE is a protracted sameness of sound on successive syllables or words.

Monotone, as here used, does not mean a succession of sounds perfectly similar, but simply that a similarity of tone, with slight modifications, prevails throughout the piece to be read.

RULE 7. Language that is grave, grand, or sublime, generally requires the monotone.

EXAMPLES.

Grave.

1. Ò thē grāve ! the grāve ! It būries ēvery ērror, cōvers ēvery defēct, ēxtīnguishes ēvery resēntment.

2. Yēt a fēw dāys, ānd thēe
The āll-behōlding sūn shāll sēe nō mōre,
In āll hīs cōurse ; nor yet in the cōld grōund,
Whēre thȳ pāle fōrm wās lāid with māny tēars,
Nor in the ēmbrāce of ōceān, shāll exīst
Thȳ image.

Grand.

Look off to the mīghty ōceān, when the stōrm is upon it ; to the hūge mōuntāin, when the thūnder and the līghtnīngs play over it ; to the vāst fōrest, the intērmināble wāste ; to the sūn, the mōon, and the mȳriāds of fāir stārs, cōuntless as the sānds upon the sea-shore. It is a greāt, a māgnīficent world ; and hē whō māde it,—ōh ! hē īs the pērfēction of āll lovēliness, āll gōodness, āll greāt-ness, āll glōriōusness.

Sublime.

1. In winter, āwful thōu ! with clōuds ānd stōrms
Arōund thēe thrōwn, — tēmpest o'er tēmpest rōlled.
Mājestic dārkness ! on the whīrlwīnd's wīng
Rīding sublīme, thōu bīdst the wōrld adōre,
And hūmblest nāture with thy nōrthern blāst.

2. And the heāven depārted as a scrōll when īt īs rōlled togēther ;
and ēvery mōuntain and īsland wēre mōved out of their plāces.

QUESTIONS. What is monotone ? Is monotone strictly a perfect sameness of sound ?
What is the rule for monotone ? Read the examples.

I HAVE SEEN AN END OF ALL PERFECTION.

MRS. SIGOURNEY.

NOTE. The monotone prevails through this piece, but it is more obvious in some passages than others. A few only have been marked, and the remainder left for the pupil to select for himself.

I HAVE seen a man in the glory of his days, in the pride of his strength. He was built like the strōng ōak that strikes its rōōt dēēp in the ēarth; like the tāll cēdar that lifts its hēad abōve the trēēs of the fōrest.

2. He feared no danger, he felt no sickness. He wondered why any should groan or sigh at pain. His mind was vigorous, like his body. He was perplexed at no intricacy, he was daunted at no obstacles. Into hidden things he searched, and what was crooked he made plain.

3. He wēnt fōrth bōldly upon the face of the mīghty dēēp. He surveyed the nations of the earth. He measured the distances of the stars, and called them by their names. He gloried in the extent of his knowledge, in the vigor of his understanding, and strove to search even into what the Almighty had concealed.

4. And when I looked upon him, I said with the poet, "What a piece of work is man!—how noble in reason! how infinite in faculties! in form and moving, how express and admirable! in action, how like an angel! in apprehension, how like a god!"

5. I returned,—but his look was no more lofty, nor his step proud. His broken frame was like some ruined tower. His hairs were white and scattered, and his eye gazed vacantly upon the passers by. The vigor of his intellect was wasted, and of all that he had gained by study, nothing remained.

6. He feared when there was no danger, and when there

was no sorrow, he wept. His decaying memory had become treacherous. It showed him only broken images of the glory that had departed.

7. His house was to him like a strange land, and his friends were counted as enemies. He thought himself strong and healthful, while his feet tottered on the verge of the grave.

8. He said of his son, he is my brother; of his daughter, I know her not. He even inquired what was his own name. And as I gazed mournfully upon him, one who supported his feeble frame and ministered to his many wants, said to me, "Let thine heart receive instruction, for thou hast seen an end of all perfection."

SECTION V.

MODULATION.

MODULATION implies the variations of the voice that are heard in reading or speaking.

Good reading depends very much upon a proper modulation. When skillfully employed, it gives life, spirit, and beauty, to what would otherwise be monotonous and uninteresting.

Modulation embraces several distinct principles, among the more important of which are *Expression* and *Personation*.

Expression.

Expression implies the peculiar tones of voice, and the manner of utterance, expressive of the thoughts, feelings, and emotions of the reader or speaker.

It admits of several divisions, of which *Pitch* and *Movement* may be specified as more especially important to the young learner.

QUESTIONS. What is modulation? What principles of modulation are considered in this work? What is meant by expression? What are the more important subjects of expression?

Pitch.

Pitch of voice refers to the note or key on which we read or speak.

For all practical purposes, it will be sufficiently exact to regard pitch as having but three general distinctions ; —

1. The *high pitch*, as heard when the voice is raised above the ordinary conversational tone, or in calling to a person at a distance.
2. The *middle pitch*, as heard in common conversation.
3. The *low pitch*, as heard when the voice falls below the conversational tone, or in the grave under key.

Movement.

Movement refers to the time or rate of uttering words and sentences.

It may be *quick*, *moderate*, or *slow*, according to the character of the composition to be read.

From the preceding definitions and observations, the pupil is now prepared to appreciate and apply the following general rules for expression.

EXERCISE I.

RULE 1. Language unattended with strong emotions, as most narrative, descriptive, and historical writings, should be read on the middle pitch, in a natural and conversational tone, and with the moderate movement.

THE WALRUS.

1. THE walrus, or, as it is sometimes called, the sea-horse, or sea-cow, is often of the size of a large ox, and sometimes exceeds the size of the elephant. The head is round, and the eyes are small and very brilliant. The most remarkable

QUESTIONS. What is pitch? How many general distinctions has pitch? What are they? What is movement? What are its distinctions? What is the first rule for expression?

feature in its countenance is its two great tusks, which project from its mouth from eighteen inches to two feet, and diverge slightly at the points.

2. As a defence against the extreme cold, these animals have a skin which is from one to two inches thick, covered with coarse hair; and they likewise possess, like the whale tribe, a coating of oily fat, with which their bodies are completely enveloped. Thus clothed, they descend to the depths of the Arctic seas, and repose upon their icy beds without inconvenience.

3. Their color varies with their age. The young are black; they afterwards become brown, and gradually grow more and more pale, till in old age they become quite white. The inside of their paws is defended by a thick and rough coating, produced probably by the coarse usage they receive in climbing over rocks and ice.

4. The common dimensions of the walrus are from twelve to fifteen feet, though some authors declare that it reaches a magnitude of twenty feet in length, and nearly as many in circumference. The tusks, when cut out of the skull, are from twenty to thirty inches in length, and weigh from ten to fifteen pounds.

5. They are used by the animal in procuring its food, and as a weapon against its enemies, of which the bear on land, and the sword-fish in the water, are among the most nimble and fierce. They are also used in enabling the animal to raise its unwieldy bulk upon the ice, when its access to the shore is prevented.

6. In the very young the tusks are not protruded, nor is it known at what age they appear. It is undoubtedly owing to this circumstance, and the fact that their countenances have a distant resemblance to the human, that they have sometimes been mistaken for men, and have thus given rise to the foolish stories of the mermen and mermaids. This would be very natural, as the walrus is in the habit of rearing its head

above the water, and gazing about upon ships, or any other passing object.

7. The walrus when in the water swims very fast; indeed, it is almost impossible to follow it closely with a boat. Its swimming-paws are admirably fitted for the water, though but ill suited for the land; yet, by the help of its tusks, it can waddle along pretty fast, but its gait is awkward and unsteady.

8. The food of walruses is various, consisting in part of animal and vegetable. Herring and other small fish, shrimps, sea-weed, clams, and other shell-fish, make up their means of sustenance. They rarely or never eat upon the land. Like the seal, they frequently lie for several days, and even weeks, upon the land, without any food, if the weather is fair; but on the first appearance of a storm, they retreat to the water with great haste.

9. They are in a remarkable degree social in their habits. We hear nothing of them in solitude, or in single pairs; but united together in bands of a hundred, and sometimes even of thousands. This crowding together on land of so many clumsy creatures often gives rise to the most singular spectacles.

10. The moment the first gets ashore, so as to lie dry, it will not stir until another comes, and forces it forward by beating it with its great tusks. This one is served in the same manner by the next, and so on in succession, till the whole are landed, tumbling one over the other in the most ludicrous manner.

11. The walrus is a fearless animal; it pays no regard to a boat, except as an object of curiosity. Though never the aggressor, it can act ably in its defence, and behaves with cool courage and great bravery. It can do much for its individual defence, and is willing to help its associates; and, thus combining, they become formidable and even dangerous foes.

12. Here too it is that its parental and filial feelings are called forth; the mother, with the most admirable self-devotion,

sacrificing herself for her young, and the young exhibiting an affection for its parent which no other animal, not even man, could exceed.

13. The walrus is a native of the Magdalene Islands, in the Gulf of St. Lawrence. These animals resort thither early in the spring, and for a time they are permitted to come on shore unmolested. In a few weeks they assemble in great multitudes, amounting to several thousands. Captain Cook encountered vast numbers of them in the North Pacific Ocean, where his further progress was arrested by the impenetrable barriers of ice.

14. The products of the walrus, for which it is valued, are its flesh and skin, its oil and its teeth. Among the inhabitants of the Arctic regions its flesh is much valued and esteemed, and is greedily eaten. With mariners from civilized countries, however, it is eaten only from necessity.

15. The skins are found very useful in a variety of ways about shipping. In ancient times, most of the ropes in the vessels of northern countries appear to have been made of this substance, and when cut into shreds, and plaited into cordage, it formed lines which were used in the capture of whales. They also answered admirably for whale-ropes, being stronger and wearing much longer than hemp.

16. The oil of the walrus is more valued than that of the whale. The quantity varies at different seasons of the year, according to the condition of the animals, usually about twenty to thirty gallons from each animal.

17. The teeth are still more valuable than the oil. The Greenlanders and other northern nations, are in the habit of converting the ivory into their hunting-weapons, and into tools and instruments. Among the Chinese, it is employed for those curious uses to which they so wonderfully turn ivory; while in civilized countries, it is extensively used in the manufacture of combs, and various ornaments of taste and beauty.

EXERCISE II.

RULE 2. Language which is grave, grand, or sublime, should generally be read on the low pitch, with a distinct and deliberate utterance and the slow movement.

PASSING AWAY.

1. **BRIGHTLY** did the sun look down on ocean's vast expanse, on its sheet of boundless blue, and swiftly did a gallant ship speed on its way. But soon clouds obscured the sun; darkness brooded over the sea like a funeral pall; the waves roared angrily, and lashed the sides of the vessel; and as it went down beneath the mighty waters, a wail, loud and long, came up from the sinking crew. The rolling billows, white with foam, gradually became calm; their murmurs grew fainter and fainter, and as the last sound fell upon the ear, it seemed to whisper, "passing away."

2. Far, far remote from the noise and din of the busy world, in a quiet and secluded nook, stood a vine-clad cottage. A silver stream ran murmuring near it; trees, in their natural wildness and beauty, shaded it from the scorching rays of the sun; the humble violet and blushing rose wafted their perfume around. It was, indeed, a fair and lovely spot; but storm-clouds rent the air, the deep thunder muttered in the distance, and the forked lightning flashed fearfully about. One moment of dread calm, then a loud crash, and the beauty of the scene had fled; its loveliness had forever "passed away."

3. It was a calm summer's morning. The sun arose with more than his wonted splendor; beautiful flowers were spread around in the greatest profusion, and on each blade of grass, rivaling the most brilliant diamonds, sparkled bright drops of

QUESTIONS. What is the second rule for expression? Point out some passages in this piece that particularly illustrate this rule. What important truth is taught in this piece?

dew. But ere the sun reached his meridian, the flowers, parched by his beams, had drooped their heads and died, and the morning dew had "passed away."

4. From a wild and lonely spot, thickly shaded with heavy forest-trees, issued a small streamlet. Gently it pursued its course around the hills and through the valleys; now meandering through green meadows, and anon forcing its way among rocks and stones; sometimes almost hid from view, and again bursting into sight, having gained, in its wanderings, additional size and strength. Yet still, as it glided along, whether in the dark shade of the forest, or brightly glittering in the sun, whether calmly gurgling, gayly dancing, or wildly dashing onward, it too, seemed to murmur, "passing away."

5. Alone, unwatched and unnursed, a delicate flower raised its head, and opened its tiny petals to the light, diffusing beauty and fragrance around. But though fair, it was also fragile. Crushed and broken, it soon fell to the earth; and as it wafted abroad its last faint gush of perfume, it seemed to breathe forth the words, "passing away."

6. In a shady dell roamed a fair child, culling flowers from the banks of the stream that rippled at her feet. Twining a garland for her head, she bent over the clear waters, and as she there saw her youthful brow so gayly ornamented, with a bounding step she hastened homeward; but ere she arrived, the flowers had withered and died; and while with tearful eyes she gazed upon them, she received thus early her first lesson of the vanity of all things earthly, that like flowers they swiftly "pass away."

7. The sun had set behind the western hills, and twilight was gradually deepening into night, as a strain of music, low and sweet, fell upon the ear. Louder and clearer came the notes, till at length they burst forth into one rich, full peal; then grew fainter and fainter, weaker and weaker; but as its last low tone died in the distance, it feebly murmured, "passing away."

8. In a dark and lonely room, sat an aged man. His head was bereft of hair, save a few locks, which were completely silvered o'er. Life with him was ebbing fast; his course was nearly run. Threescore years and ten, allotted to man, he had more than numbered; but to him they had brought nothing except "vanity and vexation of spirit;" and as he silently gazed on a clock which stood near, whose distinct and regular ticking told of the flight of time, he felt that he too, like the moments, was swiftly "passing away."

9. Thus is mutability stamped on all things; the fashion of this world, and even the heavens and the earth, will finally "pass away;" nothing is exempted; wherever we turn our eyes, we behold stamped, as in words of fire, "passing away;" and on every sound that comes to our ears are borne the words, "passing away!" "passing away!"

EXERCISE III.

RULE 3. Language of joy, mirth, or other pleasurable emotions, should be read on a key a little above the middle pitch, with a smooth, flowing voice, and the quick movement.

NATURE A SOURCE OF CHEERFULNESS.

M. MONTAGUE.

1. NATURE is full of music. Come out with me, and listen a moment to its songs and its songsters, its choirs and its choruses. It is spring time; and so let us go out to the grove and old forests; a thousand woodland notes are breaking in softest and sweetest harmony on the ear.

2. It is their time of loves,—the little birds. How does

QUESTIONS. What is the third rule for expression? Point out some striking passages in this piece which illustrate the rule.

the Great Life cause the poetry of our life to gush out by the motion of such tender sensibilities! Music,—O, ye little warblers, I feel it now; ye pour it into my soul,—now with your twittering gleesomeness,—now in notes wild, and loud, and long,—now low, soft and plaintive.

3. Come forth and listen. Sit down upon this mossy bank, beneath this aged pine-tree. Above us listen to the zephyr. Its cadences are now melting away into the still and liquid air,—now rising, now swelling, now falling,—O, the sweet zephyr, the breeze,—ye are making wild havoc of my fancy, as your gentle fingers sweep the harpstrings of the soul!

4. Look down at our feet; sweet music comes up from those dimpling waters, as they dance on in their gladness to the sea; from the murmuring of that bright cascade, just up among the trees. This is some of nature's music.

5. Nature, too, is full of beautiful pencilings. And how, where shall we begin to look? Shall it be in autumn or in spring, in the summer or in cold winter? Shall it be in the blue sky up yonder, or in the emerald tints of the ocean, where fairy forms sport with the lone moonbeam in their coral home?

6. Shall it be in the bloom and blush of flowers, the green grass, the waving harvests, the variegated hues of autumn, when the dying year is decking herself in richest colorings; or shall it be with the beautifully bended rainbow, the golden clouds which twine and wreath their gorgeous robes about the setting-sun, and with the sparkling gems which shine out when the clear night comes on? The "picture gallery" of nature, is not comprehended at one view. The panorama about us, is wide-spreading and glorious. Nature is rich in beautiful paintings.

7. Again, nature affords the choicest architectural specimens. Look up to the spacious dome of this great temple

we live in ; to "its blue overarching canopy ;" to its broad and stately pillars,—the mountains, lofty and majestic, rough, unhewn. Look out upon the tempest-beaten oak of a hundred winters, as in its efflorescence and strength, it reaches out its sheltering arms to its fellows. Angles and turrets and columns, now in complexity, now in simplicity and grace, charm the soul of him who sees with the seeing eye.

8. Nature is full of variety. Come out and breathe the breath of the open day. Does this wild mountain spot fail to awaken our rapturous emotions with its high and rocky battlements down there, its steep colonnades and shelving cliffs, its covering of shaggy shrubs, of wild coarse grass ? Go down, then, into this valley below, so smiling it looks. Drink in the fragrance of its flowers ; wander along by its winding and romantic stream.

9. But will you be pleased with neither the mountain nor the valley ? Then, O then, come out to the rejoicing pastures, the verdant landscape, the woods, and the dark forests. Go out where you will, and look on the ten thousand changing scenes above, below, and around you. Look to the sky, and see how the glow of heaven is thick inlaid with pictures of bright gold. Look to the earth, look wherever you may, and in nature's endless variety you shall

" Find tongues in trees, books in the running brooks,
Sermons in stones, and good in everything."

EXERCISE IV.

RULE 4. Language of declamation, as public speeches, orations, and the like, should be read with a distinct and forcible utterance ; the pitch and movement varying according to the intensity of the emotions.

QUESTION. What is the fourth rule for expression ?

PATRIOTIC TRIUMPH.

MAXCY.

1. THE citizens of America celebrate that day which gave birth to their liberties. The recollection of this event, replete with consequences so beneficial to mankind, swells every heart with joy, and fills every tongue with praise.

2. We celebrate not the sanguinary exploits of a tyrant, to subjugate and enslave millions of his fellow-creatures; we celebrate neither the birth nor the coronation of that phantom styled a king, — but the resurrection of liberty, the emancipation of mankind, the regeneration of the world. These are the sources of our joy, — these the causes of our triumph.

3. We pay no homage at the tomb of kings, to sublime our feelings; we trace no line of illustrious ancestors, to support our dignity; we recur to no usages sanctioned by the authority of the great, to protect our rejoicing; — no! we love liberty, we glory in the rights of men, we glory in independence. On whatever part of God's creation a human form pines under chains, there Americans drop their chains.

4. A dark cloud once shaded this beautiful quarter of the globe. Consternation for a while agitated the hearts of the inhabitants. War desolated our fields, and buried our vales in blood, — but the day-spring from on high soon opened upon us its glittering portals.

5. The angel of liberty, descending, dropped on Washington's brow the wreath of victory, and stamped on American freedom the seal of Omnipotence. The darkness is past, and the true light now shines, to enliven and rejoice mankind.

6. Well may we rejoice at the return of this glorious anniversary; a day dear to every American; a day to be had in everlasting remembrance; a day whose light circulates joy through the hearts of all republicans, and terror through the hearts of all tyrants.

EXERCISE V.

Personation.

PERSONATION implies those changes or variations of the voice necessary to represent two or more individuals as speaking.

Personation is employed in reading dialogues, and other colloquial compositions. These writings derive much of their force and beauty from the skillful application of this principle. The pupil, therefore, should exercise his ingenuity and discrimination in studying the characters of the speakers, from their language and other circumstances, in the same manner as he would if they were actually before him.

RULE. Consider the condition, the feelings, and the temperament of the characters to be represented, and vary the voice in such a manner as best to personate them.

THE BOY WHO WISHED TO BE A SOLDIER.

NOTE. The first speaker in this dialogue is a youth, without experience, of high aspirations, lively fancy, and ardent temperament; from which we infer that his manner of expression would be simple, frank, and animated. The other is a parent, whose judgment has been matured by age and experience, and whose mind is influenced by the true value of things, rather than by any external appearances; consequently his expression would be deliberate, decided, and persuasive.

Charles. A soldier, — yes, I should like to be a soldier.

Mr. Ashton. I am sorry, my son, that you express any desire to become a soldier; for it has always been my wish that you should choose such a profession as would in the greatest degree promote your own happiness and the best good of your fellow-men; — but it is a great while for you to look forward to an occupation for life.

QUESTIONS. What is personation? In what kind of reading is personation employed? How may the characters of the speakers be studied? What is the rule for personation? What are the characteristics of the first speaker in this dialogue? What would his manner of expression be? What are the characteristics of the second speaker? What would be his manner of expression? What was Charles' conclusion in respect to becoming a soldier?

Charles. That is true; but you know many great men have begun when they were only boys; and the sooner I determine what I am to be, the more perfectly I can prepare myself for it when the time comes.

Mr. Ashton. I know it, Charles; yet the studies upon which you are now engaged are such as every man should be acquainted with. What has occurred, just now, to make you so fixed as to your future destination?

Charles. I have been engaged in reading the history of the American Revolution, and ——

Mr. Ashton. And, pray, what in the history of the American Revolution makes you wish to be a soldier? Do you like the idea of so much fighting with the British and the Indians, who will shoot you down, from behind the fences and trees, as so many squirrels?

Charles. No, indeed, I should not; it is General Washington that I admire so much. Do you not think, father, that he was a good man, though he was a soldier?

Mr. Ashton. Truly I do, my son; he was one of the best men that ever lived, notwithstanding he was a soldier. But every soldier is not like him.

Charles. But, father, you have often told me that what man has been, a man may be again; and, if I am a soldier, and try hard, perhaps I may be as good a man as General Washington was.

Mr. Ashton. It is possible, no doubt, but not probable. He, you must recollect, was not made a good man by being a soldier; he continued to be a good man in spite of it, and would have been, perhaps, a better man had he never become one. But Washington is an exception to all great soldiers, and his military character forms but a small part of his excellence. He was the benefactor, the savior, the father of his country. His benevolence was as great as his valor; his piety and trust in the Deity more remarkable than either. He is an exception to soldiers generally; but the exception does not

make the rule. Besides, you know that Washington fought for the liberties of his countrymen, against oppression and tyranny, as they believed. Now that was a just cause, and a good man can fight only in a just cause.

Charles. But, father, I would not fight, only in a just cause, too, — I am sure I would not.

Mr. Ashton. But if you become a soldier for life, you must fight when your country and commander tell you to, whether you think it right or not. Otherwise, while you are discussing and debating the morality of it, others will fight the battles and win the glory. A soldier by profession never asks whether he should, or should not, be morally justified in bearing arms. He only inquires who the enemies of his country are, and where they are, — not why they are so.

Charles. Well, and was not Washington a soldier by profession? I am told he was a major when only nineteen years old.

Mr. Ashton. He was, nevertheless, no soldier by profession. He did not engage in war because it was his business to fight; he was a farmer, and not a soldier. He took up arms for a season only, — mark that, — because he thought his country had just cause for war. He left the plow to take up the sword, when his country was in danger; and left the sword to take up the plow again, when the danger had ceased. So you see that fighting was not his occupation.

Charles. Except in a just cause. And are not all wars just, — I mean, are not wars generally so?

Mr. Ashton. One side, at least, must always be wrong. Both cannot be in the right at once; both cannot have a just cause for war. But in most cases you would acknowledge, I presume, if you knew the circumstances, that there was nothing on either side sufficient to authorize recourse to so dreadful an expedient as war. Wars generally arise from the ambition of rulers, and are founded upon some petty dispute about boundaries or landmarks, which serve merely as a pretence for engaging in contest.

Charles. Is this really the case? Are rulers so destitute of good moral principle?

Mr. Ashton. I fear it is so in many instances; and if three quarters of the officers and soldiers engaged in battle were asked, after it was over, what they had been fighting for, they would not be able to tell you. They fight because it is their business to fight, and because they earn their living by it, or expect to gain credit, and honor, and rank, — and not because their cause is just.

Charles. Well, father, I never thought so much of these things before. To be an officer and wear shining epaulettes, to ride upon a fine horse and command an army, would, indeed, be pleasing to our pride; but I am convinced, by what you have said, that it is wrong to engage in war except in a just cause, in the defence of our country's rights. I will, therefore, think no more of becoming a soldier, and yield to your wishes in the choice of a profession.

Mr. Ashton. I am much pleased, my son, with your decision; and may you ever rest assured that all the glory and honor acquired by fighting, is at the expense of the groans of the slaughtered, and the tears of the surviving friends.

SECTION VI.

READING POETRY.

POETRY has two general divisions, rhyme and blank-verse. In rhyme, the terminating words or syllables in two or more lines correspond in sound. In blank-verse, the lines are measured as in rhyme, but the last words or syllables do not harmonize.

The rules already given for reading prose are equally applicable to poetry. The metrical structure of poetry, however, requires some additional ones, which it is the object of this section to present.

QUESTIONS. What two general divisions has poetry? What is the difference between rhyme and blank verse? Will the rules which have been given for prose apply to poetry?

EXERCISE I.

RULE 1. Poetry should be read with a fuller swell of the open vòcals, and in a manner more melodious and flowing, than prose.

EXAMPLE.

Now peace to his ashes who planted yon trees,
That welcome my wandering eye !
In lofty luxuriance they wave with the breeze,
And resemble a grove in the sky ;
On the brow of the mountain, uncultured and bleak,
They flourish in grandeur sublime,
Adorning its bald and majestical peak,
Like the lock on the forehead of Time.

EXERCISE II.

RULE 2. Poetry should be read in such a manner as best to convey the meaning of the author, and all sing-song should be carefully avoided.

EXAMPLE.

Incorrect Reading.

The worm, aware of his *intent*,
Harangued him thus, right *eloquent* :
Did you admire my lamp, quoth *he*,
As much as I your minstrelsy,
You would *abhor* to *do* me wrong,
As much as I to spoil your song.

Correct Reading.

The *worm*, aware of his intent,
Harangued him *thus*, right eloquent :

QUESTIONS. What is rule first for reading poetry ? Illustrate the rule by reading the example. What is rule second ? What fault is presented in the incorrect reading of the example ? Read the example correctly.

Did you admire my *lamp*, quoth he,
 As much as I your *minstrelsy*,
 You would abhor to do me wrong,
 As much 'as I to spoil your song.

EXERCISE III.

RULE 3. In reading poetry, care should be taken not to emphasize particles and words that rhyme, unless the sense requires it.

EXAMPLE.

Incorrect Reading.

I see them *on* their winding way,
 About their ranks the moon-beams play ;
 Their lofty deeds and daring high
 Blend *with* the notes of victory.
 And waving arms, and banners bright,
 Are glancing *in* the mellow light ; —
 They 're lost, and gone, — the moon is *past*,
 The wood's dark shade is o'er them *cast* ;
 And fainter, fainter, fainter still,
 The march is rising o'er the hill.

Correct Reading.

I see them on their winding way,
 About their *ranks* the *moon-beams* play ;
 Their *lofty deeds* and *daring high*
 Blend with the notes of victory.
 And *waving arms*, and *banners bright*,
 Are *glancing* in the mellow light ; —
 They 're *lost*, and *gone*, — the moon is *past*,
 The *wood's dark shade* is o'er them *cast* ;
 And *fainter*, fainter, fainter still,
 The march is rising o'er the hill.

QUESTIONS. What is rule third ? What fault is presented in the incorrect reading of the example ? Read the example correctly.

EXERCISE IV.

General Exercise on the rules for reading poetry.

ODE TO THE CUCKOO.

M. BRUCE.

1. HAIL, beauteous stranger of the grove !
Thou messenger of spring !
Now Heaven repairs thy rural seat,
And woods thy welcome sing.
2. What time the daisy decks the green,
Thy certain voice we hear ;
Hast thou a star to guide thy path,
Or mark the rolling year ?
3. Delightful visitant ! with thee,
I hail the time of flowers,
And hear the sound of music sweet
From birds among the bowers.
4. The schoolboy, wandering through the wood,
To pull the primrose gay,
Starts the new voice of spring to hear,
And imitates thy lay.
5. What time the pea puts on the bloom,
Thou fleest thy local vale,
Another guest in other lands,
Another spring to hail.
6. Sweet bird ! thy bower is ever green,
Thy sky is ever clear ;
Thou hast no sorrow in thy song,
No winter in thy year !
7. O could I fly, I'd fly with thee !
We'd make, with joyful wing,
Our annual visit o'er the globe,
Companions of the spring.

EXERCISE V.

NOTE. — In reading blank-verse, even where the sense does not require it, the pupil should make a slight pause at the end of each line, sufficient to enable the hearer to distinguish one line from another.

A SCENE AFTER A SHOWER.

J. THOMSON.

1. Now, in the western sky, the downward sun
Looks out, effulgent, from amid the flush
Of broken clouds, gay shifting to his beam.
The rapid radiance instantaneous strikes
The illumined mountain; through the forest streams;
Shakes on the floods; and in a yellow mist,
Far smoking o'er the interminable plain,
In twinkling myriads lights the dewy gems.
2. Moist, bright, and green, the landscape laughs around;
Full swell the woods; their very music wakes,
Mixed in wild concert with the warbling brooks
Increased, the distant bleatings of the hills,
And hollow lows responsive from the vales,
Whence blending, all the sweetened zephyr springs.
3. Meantime, refracted from yon eastern cloud,
Bestriding earth, the grand ethereal bow
Shoots up immense, and every hue unfolds
In fair proportion, running from the red
To where the violet fades into the sky.
4. Here, awful Newton, the dissolving clouds
Form, fronting on the sun, thy showery prism;
And to the sage instructed eye unfold
The various twine of light, by thee disclosed
From the white mingling maze.
- b. Not so the boy;
He wondering views the bright enchantment bend,
Delightful, o'er the radiant fields, and runs
To catch the falling glory; but amazed,
Beholds the amusive arch before him fly,
Then vanish quite away.

PART II.

EXERCISES IN READING.

LESSON I.

Spell and Define.

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| 1. Vil'la, a country seat. | 12. Out'lines, exterior lines of objects. |
| 1. Eq'ui-page, a retinue, as persons, &c. | 15. Draw'ing-master, a teacher of draw'ing. |
| 2. Pal'ace, a magnificent house. | 16. Pro-fi'cient, one skilled in any pursuit. |
| 4. Com'bat, to oppose, to resist. | 17. As-sur'ing, confirming by promise. |
| 7. A-lac'ri-ty, a cheerful readiness. | 18. Harp, a stringed instrument. |
| 8. Draw'ing, the art of delineating objects. | 20. Ex-pend'ed, laid out. |
| 10. Land'scape, prospect of a country. | 21. Perfect, to make perfect. |

ERRORS.*—1. *Con-sid'er-ble* for *con-sid'er-a-ble*; 4. *a'mi-ble* for *a'mi-a-ble*; 7. *put* for *put*; 8. *tol'er-ble* for *tol'er-a-ble*; 9. *pint'ed* for *point'ed*; 10. *fig'er* for *fig'ure*; 18. *pr-dic'a-munt* for *pre-dic'a-ment*; 20. *pro'gress* for *prog'ress*; 21. *com'fut* for *com'fort*.

MISSPENT TIME.

1. MRS. THOMPSON, a widowed lady of very considerable fortune, resided in an elegant villa, about forty miles from London.^a She kept a number of servants, and had the most splendid equipage in the whole neighborhood.

2. You may form some idea of the grandeur of the building, when I tell you that the entrance to it was half a mile from the villa. It was built of stone, and had more the appearance of the entrance to the palace of a king, than that of a private person.

* For the manner of correcting the errors in this and the following lessons, see Exercise IX., page 27.

NOTE. — ^a Lon'don; the capital of the British Empire, situated on the river Thames, about sixty miles from the sea. It is the largest city in the world, being thirty miles in circumference, and containing nearly two millions of inhabitants.

3. This lady had an only daughter, to whom she was fondly indulgent, and on whom she determined to bestow the best education that could possibly be procured for her, let the expense be what it would.

4. Ann was a very amiable child, and if she had been so fortunate as to have been placed under the care of any one a little more disposed than her mother was, to combat her fancies and want of resolution, she would not have had to regret the immense sums squandered upon her to no kind of purpose, nor to wish she could recall the time she had trifled away in doing nothing.

5. It must appear very extraordinary that this should have been the unhappy fate of a young girl, who wished so much to profit by the instruction procured for her, and had the greatest desire to be an accomplished woman.

6. But Ann wished to be accomplished without having the trouble of making herself so, and she possessed neither the resolution nor perseverance, so absolutely necessary to the attainment of the perfection she aimed at.

7. She began everything with eagerness and alacrity, but the most trifling difficulty which came in her way, put a total stop to her progress, and she immediately persuaded herself that it was not possible she should be able to surmount it.

8. She had, from her infancy, been extremely fond of drawing; and, desiring to be instructed in that agreeable art, one of the first masters was procured for her. In a very short time she had succeeded in copying, with tolerable exactness, the first things he gave her to do, and the greatest hopes were entertained of her making a great proficiency in what she appeared to prefer to every other amusement.

9. The master now gave her some other drawings to copy, which required a little more attention and study, and she began to find difficulties in her way, which she had not foreseen. She tried them twice; they were pretty well executed,

but not perfect; a few faults still remained, which her master pointed out to her.

10. Ann concluded she never could do them better; and, as he insisted she could not proceed, till she made herself mistress of the trifles he objected to, she determined to give up all thoughts of drawing figure, and apply herself entirely to landscape.

11. She was delighted with this new employment, — “her master had the sweetest drawings of trees, cottages, and rivers, that had ever been seen! She should never be tired of copying such beautiful things, and she was sure that she should not meet with half the difficulties which were to be found in drawing figure.”

12. She made outlines of several trees, and, had she but been possessed of perseverance enough to have perfected herself in that part before she attempted to go further, all would have been easy and pleasant. But Ann knew nothing of perseverance or patience, and insisted on having a finished landscape to do immediately.

13. The master, to show her how incapable she was of executing such a thing, indulged her in her fancy; but when he endeavored to explain to her the nature of perspective,^a light and shadow, and several other rules necessary for her to understand, Ann dropped the pencil from her fingers.

14. She had not perfectly comprehended his meaning, and wanting resolution to question him, and endeavor to make it clearer, once more concluded that she never should be able to make anything of it, and that it would be much more prudent to turn to some other pursuit.

15. Accordingly the drawing-master was dismissed, and all the money her mother had paid him for his attendance, for quantities of paper, pencils, chalk, and the loss of her own precious time, were thrown away to no purpose.

NOTE. — ^a Perspective; the art of copying the appearance of objects, as seen from a certain point.

16. But Ann did not mean to stop here ; “ she could do very well without drawing,” she said, “ and she would give all the time she had intended to employ in that way entirely to music, and had no doubt but that, by the time she was sixteen, she should be quite a proficient.”

17. She was very sorry she had so long neglected her piano, and requested of her master that he would bring her some better music, than the simple, easy lessons she had been playing ; assuring him that she intended to apply herself to it very seriously.

18. But, alas ! she had no better success in this, than in her drawing. Difficulties obtruded themselves, whatever she turned to ; and when she quitted the piano for the harp, and the harp^a for the piano,^b she found herself just in the same predicament.

19. The music was given up for the French and Italian languages, geography, and botany, — all of which ended in the same way. Nothing was to be learned without a sufficient stock of perseverance and resolution to surmount the obstacles which lay in the way.

20. As the smallest difficulty was quite enough to stop Ann’s progress, it is not to be wondered at that, at the age of sixteen, she understood no branch of learning perfectly ; although enough had been expended upon her education to make a comfortable independence for most persons.

21. At twenty she had but too much cause to repent of her folly. Her mother, by unforeseen events, had lost the greater part of her fortune, and was obliged to retire into a remote part of the country ; and in that lonely place, what a comfort and amusement would she have found in music or drawing,

NOTES. — ^a The harp is a musical instrument of triangular shape, and the strings are extended in parallel directions, from the upper part to one of the sides. It is very ancient in its origin, and was known even to the Egyptians. ^b The piano, or piano-forte, was invented by a German named Christian Gottlieb Schröder, about the year 1745. It is regarded as one of the most important instruments in musical entertainments.

had she but endeavored, when she had so good an opportunity, to perfect herself in either !

22. But she had nothing to do, no means of employing herself agreeably, but spent her time in loitering about from one window to another, tired of herself, and tiring everybody who saw her.

QUESTIONS. 1. Who was Mrs. Thompson ? 1. *What is said of London ?* 2. What is said of the grandeur of Mrs. Thompson's house ? 4. What was her daughter's name ? 6. How did Ann wish to become accomplished ? 7. What was sufficient to put a stop to her progress in anything ? 10. Why did she conclude to give up drawing figure ? 13. *What is meant by perspective ?* 14. How did she succeed in drawing landscape ? 16. What did Ann next resolve to do ? 18. Did she become skillful in music ? 18. *What is a harp ?* 18. *When and by whom was the piano invented ?* 20. What were her attainments, at the age of sixteen ? Why did not Ann become accomplished ? What moral may be learned from this piece ?

LESSON II.

Spell and Define.

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| 1. Straw'ber-ries, plants and their fruit. | 17. Con'science, sense of right and wrong. |
| 2. A-maze'ment, astonishment. | 20. En-cour'a-ging, inciting, emboldening. |
| 4. Wrap'ped, inclosed, absorbed. | 23. Per-suad'ed, induced by argument. |
| 7. Ac-cus'tom-ed, habituated. | 26. Vi'o-la-ting, profaning, desecrating. |
| 9. False'hood, an untruth, a lie. | 28. Pick'ed, pulled off with the fingers. |
| 12. Thought'ful, considerate, reflecting. | 28. Dis-o-be'di-ent, refusing to obey. |

ERRORS. — 1. *Be-yend'* for *be-yond'* ; 1. *mead'er* for *mead'ow* ; 4. *wrop'ped* for *wrap'ped* ; 8. *doos* for *does* ; 16. *git'ting* for *get'ting* ; 20. *ruth'er* for *rath'er* ; 21. *pups* for *per-haps'* ; 28. *dis-o-be'je-ent* for *dis-o-be'di-ent* ; 28. *stra'ber-ries* for *straw'-ber-ries*.

ONLY ONCE.

J. ALDEN.

[Before reading this and the following dialogues, let the pupil study the characters of the speakers, agreeably to the rule in Exercise V., p. 79.]

1. " COME, let us go and get some strawberries," said John to Henry, who had come to spend the afternoon of a fine June^a day with him ; " there are oceans of them over there in the field beyond the meadow."

NOTE. — ^a June ; the sixth month in the year, supposed to be so called in honor of the goddess Juno.

2. "Oceans of them!" said Henry, in amazement. "The ocean is a great way off," continued he, as though he was speaking to himself.

3. "I know it is," said John, "but the strawberries are not; so come on."

4. Henry stood still, as if wrapped in thought.

5. "What are you thinking about?" said John, noticing his perplexed looks.

6. "No matter," said Henry. His countenance cleared up as he said this, and he began to follow his friend. The truth was, it took Henry some time to find out what John meant when he said there were oceans of strawberries.

7. He had been away from home but very little, and there he was accustomed to hear his parents say just what they meant, and he was taught to do the same; and he did not know but that other boys were taught in the same manner. He thought everybody meant what they said, and hence he was puzzled to understand John's extravagant language.

8. It is a great deal better not to form the habit of using extravagant language. Does any one ask what hurt it does to speak in that manner, when it is known you do not mean to lie? I answer to this question, that it does not do any good to speak in this manner, and it leads to evil.

9. It will be very apt to lead one into habits of falsehood. Saying things that are not true, with no intention to deceive, will lead one to say things that are not true, with the intention to deceive. We ought at all times to speak the truth.

10. A fine meadow lay between the house before which the boys were standing, and the pasture-field which contained the strawberries. The grass had grown nearly high enough to be mowed, and would, therefore, be injured by any person passing through it.

11. John's father had told him that he must not go through it any more, but go round it, when he wished to go for strawberries. It was a little further round.

12. When John said to Henry, "Come on," he began to climb the fence to get over into the meadow. Henry was a thoughtful boy, and asked him if his father would like to have him go through the grass?

13. "He told me not to, but I will go through this once only," said John.

14. "I would not, if my father had told me not to," said Henry.

15. "Why, it will not do any hurt to go through once, — only once."

16. "It will be disobeying your father, and that is enough. If the Lord makes strawberries grow for us, I think we ought not to disobey him while we are getting them. Come, it is but a little way round."

17. Thus urged, John got down from the fence, and went round with Henry. He did well in following the good advice of his friend, and the dictates of his conscience; for Henry's words had taken hold of his conscience.

18. This "only once" is a cause of a great deal of mischief in this world. When a person resolves to do what he knows to be wrong only once, he cannot tell how many times he will do it.

19. The way that Satan gets men entirely in his power, is by tempting them to do some sinful act only once. He knows it will be easier to get them to do it a second time, and so on, till they are led captive by him at his will.

20. It was well for John that he had a friend who tried to lead him to do right, instead of encouraging him to do wrong. In choosing friends and companions, choose such as will keep you back from sin, rather than lead you into it.

21. If Henry had followed John when he said "Come on," or had urged him to go through the meadow, John would have disobeyed his father, would have offended God, and perhaps have laid the foundation for his ruin. Be sure that you always keep your friends back from evil, if you can.

22. The boys entered a corner of the field, in consequence of going round, which they would not have thought of visiting, if they had gone through the meadow. In this corner they found the ground red with ripe strawberries.

23. "I am glad you persuaded me to come round; I should not have thought of coming to this thick spot," said John.

24. "My father says we always fare best when we do right," said Henry.

25. "I believe we ought always to do right," said John, "but I am not sure we always fare the best in consequence. Last Sunday James Simmons went a strawberrying, and got the finest basket of strawberries I ever saw."

26. "I do not think James will think he fared the better for violating the Sabbath, when God reckons with him," said Henry.

27. John made no reply, but said to himself, "I was not thinking of God when I spoke." The reason why we say and do so many things which are wrong is, that we are not thinking of God.

28. John and Henry picked as many strawberries as they wished for, and spent the remainder of the afternoon in play, all the happier for not having been disobedient to their parents.

QUESTIONS. 1. Where did John wish Henry to go? 1. *What is said of June?* 7. Why did not Henry understand John, when he said there were oceans of strawberries? 9. What is the consequence of using extravagant language? 11. What had John's father told him? 13. What did John say when Henry asked him if his father wished him to go through the grass? 18. Is it right to disobey your parents only once? 20. What companions should you choose? 24. When do we fare best? 27. Why do we say and do so many things wrong? 28. How did the boys feel because they obeyed their parents?

LESSON III.

Spell and Define.

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|---|--|
| 1. In-del'i-bly, so as not to be effaced. | 10. Con'trast, opposition of things. |
| 1. In'ci-dents, events, occurrences. | 11. Spec'ter, apparition, ghost. |
| 3. De-jec'tion, depression of mind. | 12. Di-lem'ma, a difficult alternative. |
| 4. Pur'chase, to buy. | 13. De-tec'tion, discovery of anything concealed. |
| 6. Im'pulse, thought. | 18. E-nor'mi-ty, an atrocious crime. |
| 6. Al-lure', to entice, to attract. | 24. Res-ti-tu'tion, a returning of what was taken. |
| 9. Tar'nish-ed, sullied. | |
| 10. Re-volv'ing, considering. | |

ERRORS. 1. *In'ci-dunts* for *in'ci-dents*; 1. *ju've-nyle* for *ju've-nile*; 2. *us'yal-ly* for *us'u-al-ly*; 3. *chil'durn* for *chil'dren*; 3. *coun'ter-nance* for *coun'te-nance*; 5. *pre-cize'ly* for *pre-cise'ly*; 7. *clark* for *clerk*; 7. *con-tin'er-ed* for *con-tin'u-ed*; 9. *pore* for *poor*; 16. *hant'ed* for *haunt'ed*; 20. *yis'ter-day* for *yes'ter-day*.

HONESTY IS THE BEST POLICY.

C. H. FAY.

1. How indelibly are the incidents of our youth enstamped upon our minds! There is one which I vividly remember at this moment, and which I will here relate, not because it affords me any pleasure to do so, but that some of my juvenile readers may be benefited by a lesson from my experience.

2. Mary Seldon was a name once familiar to all the boys in my native city. She kept a little stall near a corner of Central Market, where, day after day, she sat and retailed apples, oranges, cakes, and such other nick-nacks as are usually kept by those of her profession

3. Mary Seldon was a widowed mother, and in a low wooden house, in one of the most secluded lanes of the city, were three little children, that every night, with smiles and kisses, welcomed her home, and feasted upon the fruits of her day's industry. At the close of a cold, raw day in December,^a

NOTE. — ^a Decem'ber; the twelfth month, so called from the Latin word *decem*, ten, because it was the tenth month of the Roman year, which began with March.

her sales had been somewhat less than usual, and dejection sat upon her countenance.

4. I was passing her stand, with a dollar in my pocket, which my father had just given me to purchase a pair of skates. Her tempting fruit suggested the thought that I would buy a couple of her oranges, and purchase as good a pair of skates as I could with what money I should have left.

5. I made the purchase, pocketed the change, and passed along, eating my oranges. At length, I came to a hard-ware store, where the skates were to be obtained. I thought I would count my money before I entered the store, that I might know precisely how much I had to expend. To my surprise I found I had a ninepence more than my father had given me!

6. "Where could this ninepence have come from?" Ah, I knew it must have been handed to me, through mistake, by Mary Seldon! I was certain it belonged to her. My first impulse was to return immediately to her stand, acquaint her with her mistake, and hand it back. At this instant, my eye glanced through the shop window upon a handsome pair of skates, that were hung up expressly to allure such eyes as mine.

7. I thought I would just step in, and inquire the price of them. "Six and ninepence," said the clerk. "Six and ninepence!" said I to myself. "Why, they would cost all the money I have with me, and part of this belongs to poor Mary Seldon. "They are a beautiful pair of skates, though," I continued.

8. "These skates," said the clerk, "are the best we have in the store; there are none better in the city. Here is a pair," he continued, taking down the same, "not so good nor so handsome as these, which I will sell for one dollar." I looked at them. They certainly were not so highly finished, nor so handsome, as the first pair.

9. In fact, they were roughly made, and the steel was tarnished by several rust spots. The question now arose, "Which pair shall I take? If I take the last, I can pay for them with my own money. If I take the first, I must pay for them, in part, with money that belongs to poor Mary. But then I don't like the other pair.

10. "Besides, who will know that this ninepence belongs to Mary? She will miss it, to be sure, but she will not know that I have got it. No one else will know it." While revolving the question after this manner, the two pairs were held temptingly before me. The last looked so fine in the contrast, that I decided to take it.

11. My conscience revolted at the decision, but I stifled it with the thought that I should have the very best pair of skates in the city. I paid for them, and left the store. Already the image of poor Mary was a haunting specter in my brain. As the specter increased, my fear of the real Mary increased also. I would not have passed her stand that night for the world. My conscience had made me a coward.

12. Just as I was about to enter my home, my mind was suddenly occupied with a dilemma of a most serious nature. My father, I thought, would ask the price of my skates. And what answer should I make? I durst not tell him their real price, for then he would ask me where I obtained the extra ninepence. On the other hand, I hardly durst say that I paid but one dollar for them; for he would know that they must be worth more than that.

13. I at last came to the conclusion, that it would be the safest to tell him that they cost just the sum he gave me. Thus one false step leads on to another. That afternoon I had spent another person's ninepence, and that evening I told an untruth to my father, to prevent a detection of my first error.

14. I had an engagement to go out that evening with a skating party. My companions came for me at the appointed hour. I started with them, but not with so light a heart as I anticipated. My new skates attracted much notice, and were very highly praised. But the encomiums afforded me no pleasure.

15. I was continually thinking of poor Mary and her little ones. The evening passed heavily with me. My companions would frequently inquire the cause of my sadness. I told them I was unwell. Our party at length broke up, and I returned gladly to my home. I retired to bed, to think and dream, but not to rest or sleep.

16. Far into the night I was haunted with thoughts of poor Mary. I thought of her shivering all day in the cold to earn money to purchase a little food for her hungry children. I imagined her sorrow when at evening she counted her day's receipts, and missed her ninepence. I thought with what a heavy heart she went home to her little ones.

17. How she silently took them on her knee, and, with a heart filled with grief and eyes swimming in tears, imprinted kisses upon their cheeks. These, I thought, were nearly all that poor Mary could carry that night, owing to my dishonesty. During such meditations, my crime gradually magnified before me.

18. I began to see its real enormity. Could I have gone at once to her lonely home, and made amends for my fault, I would have done so. But this I could not do. I had a long, unhappy night to pass ere daylight would conduct me to her abode. Thinking of my wrong, I fell asleep. My dreams were about poor Mary.

19. Morning at length dawned, and my mind was immediately occupied with the question, "Shall I atone for my fault?" I resolved to make atonement, for I would not longer bear the memory of wronging poor Mary out of a ninepence, for all the skates that were ever made. "But

how shall I make atonement?" This was the hardest question.

20. "Shall I go and tell her that, in counting my money this morning, I discovered that she gave me a ninepence too much yesterday?" "No," said I, "I will not do this, for I have told falsehoods enough already about the affair. Shall I carry a ninepence to her and confess my fault? But I have no ninepence; I spent it for my skates. Shall I give her the skates?"

21. "These," I thought, "would be of no use to her. Besides, if I do so, my father and playmates will inquire for them, and I must tell them all of my conduct, or tell more untruths, to conceal it. What course shall I take? One thing I am resolved upon, and that is, I will tell no more lies about those skates. But if I tell the truth, what will my father say to me? What will my playmates say?"

22. "And yet, is it not nobler to frankly confess a fault than meanly to conceal it? Ah, I will go to my father at once, tell him the whole truth, and ask his forgiveness and advice." I dressed myself in haste, went to him, confessed my guilt, and asked his forgiveness and counsel. He readily granted both.

23. The first boon made me feel happier, and, under the direction of the last, I sold my skates for what they would bring, carried the money to poor Mary, gave it all to her, as I implored her to pardon me. She forgave me, and took the money, after considerable urging on my part, "for her poor babies," as she said. I had wronged her much, but I had wronged myself even more.

24. She was happy, now that I had made restitution; I was still happier. I felt the weight of guilt removed from my mind, and then beamed upon me, for the first time for twelve painful hours,

"The soul's calm sunshine
And the heartfelt joy."

I learned enough by that transaction to convince me, that for boys, as well as men, *Honesty is the best policy.*

QUESTIONS. 2. What was the business of Mary Seldon? 3. Where did she live? 3. *Why is December so called?* 4. What did the boy buy of her? 5. What mistake did she make in the change? 6. Why did he not return the change? 11. Did he think he had done right? 13. What did he tell his father the skates cost him? 13. What is the effect of telling one untruth? 15. How did he feel when engaged in the skating party? 17. As he thought on his crime, how did it appear to him? 21. What did he resolve upon? 22. What did he do to his father? 23. What did he do with the money for which he sold the skates? 24. How did he then feel? 24. What moral lesson is taught by this piece?

LESSON IV. ⁴

Spell and Define.

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|------------------------------------|---|
| 1. Hue, color, tint. | 6. Mien, look, manner. |
| 2. Dis-till'ed, let fall in drops. | 8. Pal'id, pale, wan. |
| 3. Grot, a cave, a grotto. | 8. Bab'bling, murmuring as running water. |
| 4. Glade, an opening in a wood. | 12. Void, free, clear. |
| 4. Tu'lip, a plant and flower. | 18. Um'pire, one who settles disputes. |
| 4. Lil'y, a plant and flower. | 22. Me-rid'i-an, pertaining to midday. |
| 5. Zeph'ys, soft, gentle breezes. | 23. Nur'tur-ed, nourished. |
| 6. Ech'o, sound reflected. | |

ERRORS.—1. *Sof'ly* for *soft'ly*; 3. *sper'its* for *spir'its*; 4. *o'pun* for *o'pen*; 6. *e'cho* for *ech'o*; 8. *neuk* for *nook*; 9. *pay'rent* for *par'ent*; 10. *an'gels* for *an'gels*; 10. *sper*e for *sphere*; 13. *gar'munts* for *gar'ments*; 23. *scaf* for *scarf*.

PRIDE AND MODESTY.

M. DAVIDSON.

[The following piece must not be considered as literally true, but as a fictitious narrative or fable, designed to enforce the moral principles of modesty and humility.]

1. Just where a wild and rapid stream
Rolled back its waves in seeming pride,
Flowers of each softly varying hue
Were sweetly blooming side by side.

2. Shaded by many a bending tree,
 Their glowing cups with dew-drops filled,
Nature's fair daughters blushing stood,
 And all their fragrant sweets distilled.
3. Oh, 't was a wild and lovely spot,
 Which well might seem a spirit's home !
A lone retreat, a noiseless grot,
 Where earth's rude blasts could never come.
4. Within a broad and open glade,
 A tulip spread its gaudy hue,
While, 'neath the myrtle's clustering shade,
 A sweetly drooping lily grew.
5. As the light zephyrs o'er them swept,
 And heightened many a rosy glow,
A strange, deep murmur round them crept,
 Like distant music, wild and low.
6. 'T was the gay tulip's fragrant breath,
 Which many an answering echo woke,
As to her lowly neighbor thus,
 With proud and haughty mien, she spoke : —
7. " Away ! frail, trembling flower, nor dare
 To droop beside my glittering form !
Behold how bright my garments are,
 And mark each sweetly varying charm ! "
8. " Then hie thee to some lonely nook,
 Nor show thy pallid features here ;
Go, murmur to some babbling brook,
 Where, like thyself, each scene is drear !

9. "Hast thou assurance thus to gaze
On one who nature's self beguiles?
Hence! haste thee hence! and hide that face,
Where parent nature never smiles."
10. She ceased; — a sad, sweet whispering rose,
Which thrilled the zephyr's listening ear;
Soft as an angel's gentlest tone,
Too heavenly for this mortal sphere.
11. 'T was the pale lily's silvery voice,
Which rose in low and thrilling tone,
Like breath of wild Æolian lyre,
Moved by the wind-god's^a tenderest moan: —
12. "Great Queen!" the lovely gem replied,
"I view thy charms, — I own thy power, —
And, void of envy, shame, or pride,
Admire thy beauties of an hour.
13. "Full well I know, my pallid brow
Can never match the hues of thine;
Nor my white robes the colors wear
Which on thy dazzling garments shine.
14. "But the same hand hath formed us both;
And heaven-born Nature smiled as sweet
As on thy form, when the low flower
Was peeping from its green retreat.
15. "Here was I planted! let me here
Still live in purity and peace;
The lily's eye shall never weep,
To gain the tulip's gaudy grace.

NOTE. — ^a Wind'god; Æolus, who is regarded, in mythology, as the god of the winds.

16. "But, O! forget not, 'mid the pomp
Of earthly kingdom, pride, and joy,
That boasted beauty must decay,
And withering age thy pleasures cloy.
17. "Receive the lily's kind advice, —
Retire from scenes of public life,
And pass thy days in solitude,
Apart from vanity and strife."
18. While the sweet murmur passed away,
The stately rose^a as umpire came;
The lily shunned her proud survey,
The lordly tulip bent for shame.
19. In accents bland, but nobly firm,
The queen-like floweret soon replied,
In tones which charmed the tender flower,
And humbled more the tulip's pride.
20. "Come hither, pure and lovely one,
With thee no garden plant can vie;
Not e'en the tulip's gaudy hues
Match with thy stainless, spotless dye.
21. "Come to my bosom, emblem fair
Of heavenly virtue's fairer form!
Here let me learn each modest grace,
While here I hush each wild alarm.
22. "Come to my bosom! What so pure,
So lovely, as a modest one,

NOTE. — ^a There are many varieties of the rose, varying in their simple colors and shades of mixture; as red, white, yellow, purple, black, striped, &c. Six varieties are enumerated in the United States, several hundred in Europe, and new ones may be produced annually from the seeds.

Who flies from Folly's glittering lure,
And shuns the bright meridian sun!

23. "Let the proud tulip glitter still,
Robed in her scarf of varying hue;
Alone 'neath Nature's eye we'll rest,
Cheered by her smile, and nurtured by her dew."

QUESTIONS. *How must this piece of poetry be regarded?* 7. What did the gay tulip say to the lily? 11. *What is meant by the wind-god?* 12. What did the pale lily reply to the tulip? 18. *What is said of the varieties of the rose?* 18. *Will you name some of the colors?* 18. *How may new varieties be produced?* 20. Which flower did the rose take to herself? What is the moral of this piece?

LESSON V.

Spell and Define.

- | | |
|---|--|
| 1. Dis-po-si'tion, temper of mind. | 8. Vex-a'tion, state of being irritated. |
| 2. Shrubs, low, dwarf trees. | 9. U-ti'l'i-ty, usefulness. |
| 2. Dif-fuse', to send out in all directions. | 10. Ex-plain', to make plain. |
| 3. Wan'ton-ly, without restraint. | 12. In'no-cent, harmless. |
| 4. Ver-be'nas, a kind of plants. | 14. De-spise', to scorn, to disdain. |
| 4. Mar'i-gold, a plant bearing a yellow flower. | 18. De-sign'ed, intended. |
| 8. Con-tempt', scorn, disdain. | 18. Ef'forts, exertions, endeavors. |
| | 18. Hon'or, to reverence. |

ERRORS. 1. *Good'nis* for *good'ness*; 2. *gar'din* for *gar'den*; 3. *deu* for *do*; 4. *mer'i-goold* for *mar'i-gold*; 8. *son'thin* for *some'thing*; 8. *ex'lent* for *ex'cel-lent*; 16. *yore* for *your*; 18. *to'kun* for *to'ken*.

UTILITY OF FLOWERS.

J. ALDEN.

1. THOMAS FORESTER was a great lover of flowers. It is pleasant to see this disposition in young persons. It indicates refinement of feeling, and gives us some reason to hope that the love of beauty and goodness will grow in the soul, and adorn the conduct of life.

2. Thomas had a piece of ground in the garden, which he called his own. In it he set roses^a and other flowering shrubs,

NOTE. — ^a See rose, p. 103, note a.

and planted at the proper time a great many flower-seeds. He kept it very free from weeds, and in fine order, in consequence of which he had the pleasure of causing many flowers to unfold their beauties, and diffuse their fragrance.

3. Thomas loved his flowers, but he was willing to pick them for such persons as he knew would prize them and take care of them. He was not willing to pick them for those who would hold them for a little while, and then throw them away or tear them to pieces, as you have often seen persons do. He thought we had no more right wantonly to waste beauty, than to waste money.

4. Some visitor, who had little regard for flowers or sense of propriety, had been in Thomas' garden, and left rather unpleasant traces of his visit. When Thomas next went to his garden, he exclaimed, "Who has been in my garden? My finest moss rose is gone, and here is a handful of verbenas^a pulled off and thrown away, and this satin striped marigold has been trampled upon; — it is too bad!" And he sat down on a rustic seat near, and wept.

5. At this moment Mr. Felton came along, and asked him what he was crying for.

6. "Somebody has been in my garden, and destroyed my flowers."

7. "O," said Mr. Felton, "I thought some damage had been done. These things are worth nothing; I would not cry about such a matter."

8. Thomas looked at him with a feeling of sorrow and contempt, but did not speak, for fear he should say something wrong. He had learned that when he felt vexed with any person, it was best not to say anything to him. This is an excellent rule. The true way is to say nothing till the feeling of vexation has passed away.

9. While Thomas was engaged in repairing damages as

NOTE. — ^a Ver-be'nas; plants of different species, bearing funnel-shaped flowers, of various colors, as blue, white, scarlet, &c. The ancients held them in great veneration, and strewed and sanctified their temples with them.

far as possible, and putting his garden in order, his thoughts continued to be occupied with the subject of the utility of flowers. He knew the Lord never made anything in vain, and he thought he would consider and set in order in his mind, the uses of flowers, so that he might have an answer ready, should he again fall in with a person like Mr. Felton.

10. But he did not succeed so well as he desired ; and when he had finished what he had to do in his garden, he went to his father, to get him to explain the subject to him.

11. "Father," said Thomas, "of what use are flowers? I do not ask because I do not think they are of use, but I wish to know what to answer those who say they are of no use, and that we ought not to spend time upon them."

12. "They are of use to make us happy. They give us pure and innocent pleasure," said his father.

13. "Is it not wrong to despise them?"

14. "Suppose your father were to make you a very curious instrument, to please you, and should paint it in the most beautiful manner, would it be right for you to despise it?"

15. "No, sir; it would be an insult to my father."

16. "If your father were absent from you, and were to send you such an instrument, it would please you; and what else would it do?"

17. "It would make me think of him when I saw it."

18. "This is another of the uses of flowers. They are not only designed to give us pleasure, but to remind us of our Father who is in heaven, — of his goodness to us. Whenever you look at a flower, and admire and enjoy its beauty, you should say to yourself, My Father made it; — you should regard it as a token of your Father's goodness, and resolve to make greater efforts to please and honor him.

QUESTIONS. 1. What does a love of flowers indicate? 2. How did Thomas keep his garden? 3. Why was Thomas not willing to pick his plants to be torn to pieces? 4. What did he do when he found his flowers had been injured? 4. *What are verbenas?* 4. *How did the ancients regard them?* 8. Why did not Thomas make any reply to Mr. Felton? 8. What is it best to do when we feel vexed with any one? 12. What is one of the uses of flowers? 13. What else are flowers useful for?

LESSON VI.

Spell and Define.

- | | |
|--|--|
| 1. Cat'er-pil-lars, hairy worms. | 7. Mu'cus, any slimy fluid. |
| 3. In-ter-rup'tion, hinderance, stop. | 7. An-ten'næ, the horns of insects. |
| 4. Dis-tend'ing, stretching in all directions. | 7. Chrys'a-lis, the imperfect butterfly in its sack. |
| 4. Floss, a downy, silken substance. | 8. Fab'ric, manufactured cloth. |
| 5. Tap'es-try, figured cloth for lining walls. | 9. Vul'gar, common. |
| 6. Co-coon', the ball made by the silk-worm. | 11. Sub-sist'ence, means of support. |
| | 13. Em-bas'sa-dor, a foreign minister. |

ERRORS. — 1. *Tem'per-a-tchure* for *tem'per-a-ture*; 2. *us'yal-ly* for *us'u-al-ly*; 2. *sroud* for *shroud*; 3. *keer'ful-ly* for *care'ful-ly*; 3. *ev'ry* for *ev'er-y*; *tex'ter* for *text'ure*; 5. *cham'ber* for *chām-ber*; 6. *luth'er-y* for *leath'er-y*; 9. *ur'ror* for *er'ror*; 13. *em-bas'sen-der* for *em-bas'sa-dor*.

THE SILK-WORM.

1. THE silk-worm, like most other caterpillars, changes its skin four times during its growth. The intervals at which these changes follow each other, depend much on the climate or temperature, as well as the quality and quantity of their food. It usually attains its full growth in about thirty days from the time it issues from the egg, and, if properly fed, is about three inches in length.

2. The appetite of the silk-worm increases with its age, and is grèatest about the time it changes its skin the fourth time, when it also attains its greatest size. It then ceases to eat, and diminishes in size and weight. This usually continues for nine or ten days, after which it begins to spin its shroud of silk from a fluid secreted in the body for that purpose, and which is drawn out through an aperture into a thread, in a manner similar to that in which the wire-drawer draws out his wire.

3. In this operation, it proceeds with the greatest caution, looking carefully about for a spot in which it may be most secure from interruption. Having selected a place, it begins to move its head to different places, in order to fasten its

thread on every side. All this work, though it looks to the bystander like confusion, is not without design.

4. It neither arranges its threads, nor disposes one over another, but contents itself with distending a sort of cotton or floss to keep off the rain; for nature having ordained silk-worms to work under trees, they never change their method, even when they are reared in our houses. It next surrounds itself with another coat of pure silk, and within this another of a still finer texture, and with a strong gum, binds all the inner threads over one another.

5. It is thus inclosed with three coverings entirely different in their texture, and which afford a protective shelter. The outer loose silk or floss is for keeping off the rain; the fine silk in the middle, prevents the wind from causing injury; and the glued silk, which composes the t  pestry of the chamber where the insect lodges, repels both air and water, and prevents the intrusion of cold.

6. The cocoon, in which the worm is inclosed, is of the form of a pigeon's egg, and more pointed at one end than at the other. When the worm has exhausted itself to furnish the labor and materials of the three coverings, it loses the form of a worm, first throwing off the skin with the head and jaws attached to it, and the new skin hardening into a kind of leathery consistence.

7. Its nourishment is already in its stomach, and consists of a yellowish mucus; but gradually the rudiments of the moth unfold themselves; the wings, the antenn  , and the legs, becoming solid. In two or three weeks, a slight swelling may be observed in the chrysalis, which at length produces a rupture in the membrane that covers it, and by repeated efforts, the moth bursts through the leathery envelope into the chamber of the cocoon, which it finally pierces and escapes.

8. After removing the floss, or exterior coating, the middle portion of the cocoon is the part used in the manufacture of silk fabrics. The first preparation is to throw the cocoons

into warm water, to dissolve any slight gummy adhesions which may have been made when the worm was spinning. The threads of several cones, according to the strength of the silk wanted, are taken and wound off on a reel; the refuse portion is not wound, but carded like wool, in order to form the coarser fabrics.

9. We learn, from the fact of the cocoons being generally unwound without breaking the thread, that the insect spins the whole without interruption. It is popularly supposed, however, that if it is disturbed, during the operation, by any sort of noise, it will take alarm, and break its thread; but this is regarded as a vulgar error.

10. The length of the unbroken thread, in a cocoon, varies from six hundred to a thousand feet; and as it is all spun double by the insect, it will amount to nearly two thousand feet of silk, the whole of which does not weigh above three grains and a half. Five pounds of silk from ten thousand cocoons, is considerably above the usual average.

11. When we consider, therefore, the enormous quantity of silk used at present, the number of worms employed in producing it will almost exceed our comprehension. The manufacture of the silk, indeed, gives employment and furnishes subsistence to several millions of human beings; and we may venture to say that there is scarcely an individual in the civilized world, who has not some article made of silk in his possession.

12. In ancient times, the manufacture of silk was confined to the East Indies^a and China,^b where the insects that produce it are indigenous. It was thence brought to Europe^c in

NOTES. — ^a East Indies (in'jez); the country east of the Indus, in the southern part of Asia, including Hindostan, Farther India, and the islands south and east of these countries. ^b Chi'na; China Proper, a country situated in the eastern part of Asia, and the most important in the Chinese empire. ^c Eu'rope; the smallest of the five grand divisions of the earth, situated west of Asia, and including the islands of Great Britain and Ireland.

small quantities, and in early times sold at so extravagant a price that it was deemed too expensive even for royalty.

13. The Emperor Aurelian^a assigned the expense as a reason for refusing his empress a robe of silk; and James I.,^b before his accession to the crown of England,^c had to borrow of the Earl of Mar a pair of silk stockings, to appear in before the English ambassador.

QUESTIONS. 1. What is the usual size of the silk-worm when fully grown? 2. From what and how does it spin its silk? 4. How many coverings has the cocoon, and what is their texture? 6. What is the form of the cocoon? 7. What does the worm inclosed in the cocoon become? 8. What part of the cocoon is used for silk fabrics? 10. What is the length of the thread of the silk-worm? 12. Where was silk manufactured in ancient times? 12. *What country is meant by the East Indies?* 12. *What is China?* 12. *What is Europe?* 13. *Who was Aurelian?* 13. *Who was James I., and what anecdote is related of him?* 13. *What is said of England?*

LESSON VII.

Spell and Define.

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|--------------------------------------|-----------------------------------|
| 1. Heav'ens, the expanse of the sky. | 4. Pleas'ure, delight, enjoyment. |
| 2. Blend, to mix, to mingle. | 5. Be-stow', to confer, to give. |
| 3. Bliss, the highest happiness. | 5. Faults, errors, imperfections. |
| 4. Fol'lies, absurd actions. | 6. Throne, a royal seat. |
| 4. For-giv'en, pardoned. | 6. Blind, deprived of sight. |

ERRORS. — 3. *Wen* for *when*; 4. *for-giv'un* for *for-giv'en*; 4. *pleas'yüre* for *pleas'ure*; 4. *heav'un* for *heav'en*; 5. *sich* for *such*; 6. *yen'der* for *yon'der*.

THE BLIND GIRL.

[In reading this piece, let the pupil be very careful not to violate the rule given for reading poetry, in Exercise III., p. 84.]

1. MOTHER, they say the stars are bright,
And the broad heavens are blue;

NOTES. — ^a Au-re'li-an; a Roman emperor, distinguished for his military abilities; he died in 275. ^b James I. (James Stuart); a king of England, and son of Mary, Queen of the Scots; he was born in 1566. ^c England (ing'land); the southern part of the island of Great Britain, extending from Land's End on the south to the river Tweed on the north, which separates it from Scotland. It has successively received the names of Albion, Britannia, and England.

I dream of them by day and night,
And think them all like you.

2. I cannot touch the distant skies,
The stars ne'er speak to me ;
Yet their sweet images arise,
And blend with thoughts of thee.

3. I know not why, but oft I dream
Of the far land of bliss ;
And when I hear thy voice, I deem
That heaven is like to this.

4. When my sad heart to thine is pressed,
My follies all forgiven,
Sweet pleasure warms my beating breast,
And this, I say, is heaven.

5. O ! mother, will the God above
Forgive my faults, like thee ?
Will he bestow such care and love
On a blind thing like me ?

6. Dear mother, leave me not alone ;
Go with me when I die ;
Lead thy blind daughter to the throne,
And stay in yonder sky.

7. I do not sigh to watch the sky, I do not care to see
The luster-drop on green hill top, or fruit upon the tree ;
I've prayed to have my lids unsealed, but 't was not to
behold
The pearly dawn of misty morn, or evening cloud of gold,
No, no, my mother ! I would turn from flower, star, and sun,
For well I know thou 'rt fairer still, my own, my dearest one.

QUESTIONS. 1. Whom did the blind girl think the stars were like ? 2. What did she mean by saying that the stars did not speak to her ? 3. Of what did she sometimes dream ? 4. What did she say heaven is ? 6. What did she wish her mother to do when she died ?

LESSON VIII.

Spell and Define.

- | | |
|--|--|
| 2. Seal'ing-wax, wáx for sealing letters. | 22. Ac-qui-si'tion, acquirement. |
| 3. Grat-i-fi-ca'tion, satisfaction. | 23. Di'a-monds, precious stones. |
| 4. Mot'to, a device. | 24. Dor'mant, inactive. |
| 8. Im-ag'ine, to conceive. | 25. Con-duct'ors, bodies that transmit electricity. |
| 13. At-tract'ed, drawn to. | 25. Non-con-duct'ors, bodies that do not transmit electricity. |
| 17. Fric'tion, the act of rubbing. | 25. Am'ber, a carbonaceous mineral. |
| 18. Af-fect'ed, acted upon. | |
| 22. E-lec'tric, pertaining to electricity. | |

ERRORS. — 3. *Shell* for *shall* ; 4. *up-on' 't* for *up-on' it* ; 5. *fa'vor-ite* for *fa'vor-ite* ; 8. *be-cuz'* for *be-cause'* ; 8. *pos'ser-bly* for *pos'si-bly* ; 18. *fust* for *first* ; 23. *cu-ros-i-ty* for *cu-ri-os-i-ty* ; 25. *an'i-mil* for *an'i-mal* ; 27. *mois'ter* for *moist'ure*.

THE STICK OF SEALING-WAX.

1. "THERE, now I have finished my letter," said Alfred's little sister, as she folded up a neatly written sheet ; "will you seal it for me, father?"

2. "Oh, let me seal it, do let me seal it for Fanny!" said Alfred, taking up some sealing-wax^a that lay on the table, "I am so fond of sealing letters."

3. "If it will afford you any gratification, you may, certainly," said his father ; "shall I lend you my seal?"

4. "No, I thank you, father ; the letter is to be sealed with my own seal, if you please," said Fanny ; "because of the motto that is upon it, — REPLY QUICKLY. I am writing to mother, to tell her that I hope she will come home next week, and that I wish her to write to me before she comes home. There, now I have lighted the little wax taper, and there is my seal, brother, the seal that father bought for us when we were at Cheltenham last summer."

NOTE. — ^a Sealing-wax is chiefly composed of a resin called lac, and such coloring matter as will produce the shade desired. Like other resinous substances, it may be easily excited by friction.

5. The letter, being quite completed, was presently sealed with Fanny's favorite seal.

6. "See how nicely Alfred has done it!" said she, holding it toward her father. But her father was engaged in looking in his writing-desk for something else; he presently turned to Alfred, and desired him to rub the stick of sealing-wax as quickly as he could upon the sleeve of his coat.

7. Alfred laughed, and did as his father had desired.

8. "I do so because you desire me to do so, father," said he, "and because I always like to do what you desire me to do; but what reason you can possibly have for wishing me to rub this sealing-wax upon the sleeve of my coat, I cannot imagine."

9. "Now hold it toward these little bits of paper, which are spread out on the table," said Mr. A., without noticing his remark.

10. Alfred did so, and the pieces were, to the astonishment of the children, immediately drawn toward it, raised on the end, and otherwise put in motion.

11. "I never saw pieces of paper jump before, father," said Fanny, laughing at the novelty of such an appearance.

12. "Jump!" said Alfred, laughing still more; "you would not say they jumped, would you, father? though, to tell the truth, I can scarcely say what word should be used in its place."

13. "They are attracted," said his father, "attracted toward the sealing-wax."

14. "But what can possibly have produced this effect? Perhaps the sealing-wax was not quite cold, for you know I had just been sealing Fanny's letter with it; and this might make it attract the paper."

15. "But the paper does not stick to it, as it would if the wax had been warmed in a candle," said his father; "you may easily shake it off, if you please. There, warm it again in the flame of the taper, and try the effect."

16. Alfred did so, and the little bits of paper, of course, stuck firmly to it, so firmly that he could not take them off.

17. "Now rub the other end of the sealing-wax once more upon your coat, and convince yourself that the effects produced by friction, and by the heat of the candle, are different, very different," said his father.

18. Alfred complied with his father's desire, and the little bits of paper were affected just in the same manner as they had been at first.

19. "Here is an empty glass bottle," said Mr. A. ; "rub it on the sleeve of your coat, in the same manner, and then hold it over the bits of paper."

20. The effect produced was similar to that produced by the sealing-wax ; the bits of paper were attracted toward the glass, and Mr. A. said that if the experiment had been made in the dark, the glass and the wax would have exhibited faint signs of light.

21. It now remained to seek the cause of so curious an effect. Alfred appealed, as usual, to his father.

22. "The power thus excited," said Mr. A., "is called electric power,^a and the little light which I have just told you might be perceived emanating from the wax, had the experiment been made in the dark, is called the electric fluid. I have often told you that we must cultivate habits of observation and reflection, in order to aid us in the acquisition of knowledge.

23. "Mr. Boyle^b was the first who had a glimpse of the electric fluid ; as he remarked, after rubbing some diamonds, that they afforded light in the dark. This observation led to reflection, and the various electric properties of bodies became an object of curiosity.

24. "This electrical fluid is one of the most wonderful in

NOTES.—^aThe electric power, or electric attraction, was first observed by the ancients, in amber, a resinous substance, of a yellow color. ^bBoyle, (boll,) Robert ; a distinguished natural philosopher of Ireland, born in 1627.

nature ; and the earth, and almost all bodies with which we are acquainted, are supposed to contain a certain quantity of it, though it seems to lie dormant until put in action by rubbing or friction ; and then, as I have already said, it appears like fire.

25. "The bodies over which it passes freely are all metals, and most animal and vegetable substances ; all of which are called conductors^a of electricity, as air and water are conductors of sound. But this peculiar fluid will not pass over glass, sulphur, charcoal, silk, baked wood, or dry woollen substances ; all these bodies, therefore, are called non-conductors."

26. "Is sealing-wax a conductor, father ?"

27. "No, my dear ; I was going to tell you that heat, produced by friction, and moisture, renders all substances conductors, and that it was in consequence of the heat produced by the friction on the woollen cloth of which your coat is made, that the sealing-wax became one.

28. "Here is a piece of amber," continued he, opening a little drawer in his desk ; "this contains the same properties as sealing-wax ; I mean that, on being rubbed, it acquires electric powers. The ancients were well acquainted with them, and the name electricity is derived from a Greek word *electron*, signifying amber."

29. "Well, father, and after all, what grand discovery has been made in electricity ?"

30. "I led your attention to the subject," said Mr. A., "in consequence of having heard you express a wish to become acquainted with the cause of thunder and lightning.

31. "Thunder and lightning are the effect of electricity in the clouds. A flash of lightning is simply a stream of the electric power passing from the clouds to the earth, from the earth to the clouds, or from one cloud to another ; and

NOTE. ^aThe best conductors are those metals that do not rust at all, or are least inclined to it.

thunder is the report and the echoes of the report between the clouds and the earth.

QUESTIONS. 2. *Of what is sealing-wax chiefly composed?* 6. What did Alfred's father desire him to do? 10. What took place when he held the sealing-wax near the bits of paper? 13. What caused them to move toward the sealing-wax? 20. What took place when a glass bottle was rubbed, and held near the bits of paper? 22. What is this power which attracts called? 22. *In what was the electric power first observed?* 22. What is the light emanating from the wax called? 23. Who first had a glimpse at the electric fluid? 23. *Who was Mr. Boyle?* 24. What bodies contain the electric fluid? 25. What are conductors? 25. *What metals are the best conductors?* 25. What are non-conductors? 28. From what is the name electricity derived? 31. What are thunder and lightning?

LESSON IX.

Spell and Define.

- | | |
|--|---|
| 2. Ir-reg'u-lar, not regular. | 12. Pro-duc'ed, caused. |
| 5. I-den'ti-ty, sameness. | 13. Pre-cau'tion, preservative care. |
| 5. Sim-i-lar'i-ty, likeness. [tice. | 14. Re-flec'tion, thought. |
| 7. Ob-ser-va'tion, the act of taking no- | 16. In'su-la-ted, separated from electric |
| 7. E-lec'tri-fi-ed, charged with electric- | influence. |
| ity. | 27. An-nex'ed, united to. |
| 7. Spec-u-la'tion, a scheme of the mind. | 27. Dis-pers'ed, dissipated. |
| 9. Ce'dar, a large evergreen tree. | 29. Tre-men'dous, terrible. |

ERRORS. — 1. *Light'nin* for *light'ning*; 2. *ur-reg'e-lar* for *ir-reg'u-lar*; 3. *pint'ed* for *point'ed*; 6. *i-dee'* for *i-de'a*; 7. *com'plish* for *ac-com'plish*; 7. *ber'rils* for *bar'rils*; 7. *ar'dunt* for *ar'dent*; 12. *a-feer'ed* for *a-fraid'*; 16. *in'shu-lat-ed* for *in'su-lat-ed*; 17. *ig'ner-unt* for *ig'no-rant*; 29. *srink'ing* for *shrink'ing*.

THE STICK OF SEALING-WAX, — CONCLUDED.

1. "OH, father, how can you prove this? how can you prove that lightning is nothing more than a stream of electric fluid?"

2. "Flashes of lightning are generally seen crooked, and waving in the air," said Mr. A.; "this is also the case with the electric spark, when it is drawn from an irregular body at some distance.

3. "Lightning strikes the highest and most pointed objects in its way,—the church spire, last summer, for instance; in the same manner all pointed conductors receive or throw off the

electric fluid more readily, than such as are terminated by flat surfaces.

4. "Lightning takes the readiest and best conductors,—so does the electrical fluid; lightning burns,—so does electricity; lightning sometimes dissolves metals,—so does electricity; lightning has been frequently known to strike people blind,—pigeons and other small birds have lost their sight by electricity; lightning sometimes destroys animal life,—animals have also been killed by electricity.

5. "But what proves, in the clearest manner possible, the perfect similarity, or rather identity, of lightning and electricity, is, that Dr. Franklin,^a who is justly celebrated for his many discoveries, particularly in this branch of natural philosophy, astonishing as it may appear to you, actually contrived to bring lightning down from the heavens, by means of a kite, which he raised when a storm of thunder was coming on."

6. "How could he possibly manage this, father? I wonder what gave him the idea, in the first place, that lightning and electricity were one and the same thing?"

7. "Observation, my little friend. What is there that observation, aided by reflection, will not accomplish? He was first led into the discovery by comparing, as we have done, the effects of lightning with those of electricity, and by considering that if two gun-barrels electrified, will strike at two inches, and make a loud report, what must be the effect of ten thousand acres of electrified cloud? He, however, was of too ardent a disposition to rest satisfied with mere speculation; he therefore constructed a kite —"

8. "A paper kite? a common paper kite, like mine, father?"

9. "Not quite like yours, my love, because it was composed of silk; silk being better adapted than paper to bear the wet and wind of a thunder-gust, without tearing. He first

NOTE.—^a Dr. Franklin (Benjamin); a distinguished philosopher and statesman, born in Boston, in 1706.

made a small cross of two light strips of cedar, the arms of which were so long as to reach to the four corners of a large thin, silk handkerchief, when extended.

10. "He then tied the corners of the handkerchief to the extremity of the cross, and fixed a very sharp-pointed wire, rising a foot or more above the wood, to the top of the upright stick of the cross; the kite was of course provided with a tail, loop, and string, like yours.

11. "Thus completed, the ingenious philosopher contrived to send it up into an electrical cloud, during a thunder-storm. The wire in the kite being a conductor, attracted the lightning, or electric fire, from the cloud, and it descended down the hempen string, and was received by a key fastened to the extremity of it; that part of the string which he held in his hand being of silk, that the electric virtue might stop when it came to the key."

12. "Why should it stop there? If I had been in Dr. Franklin's place, I should have been afraid that the flash of lightning drawn down from the clouds, would have produced some dangerous consequences."

13. "Prudent foresight induced him to use the precaution of placing a long piece of silk between himself and the key," said Mr. A. "Cannot you tell me why he did so?"

14. "Oh, I know now," said Alfred, after a moment's reflection. "I need not have asked the question. I recollect you said that silk is a non-conductor. That was an excellent contrivance of the Doctor's! Well, what did he do with his electrified key?"

15. "He charged phials with it, and from the electric fire thus obtained, kindled spirits, and performed a great number of other experiments; but, above all, completely demonstrated the identity of lightning with that of electricity.

16. "Soon after this discovery, he constructed an insulated rod to draw the lightning from the atmosphere into his house, in order to enable him to make experiments upon it; he also

connected with it two bells, which gave him notice, by their ringing, when the rod was electrified. This was the origin of the metallic conductors now in general use.

17. "To know that lightning and the electrical fluid are the same, is a great step in natural philosophy; though we still remain ignorant of the causes of many of the appearances which accompany thunder-storms.

18. "Now, my dear Alfred, try to explain the manner in which the claps of thunder, that usually accompany the flashes of lightning, are occasioned."

19. "The air rushes together in a moment, to fill the space made by the passage of the electric matter, I suppose, father," said Alfred.

20. "Yes; and thunder is the report and the echoes of the report between the clouds and the earth.

21. "A number of entertaining and useful experiments may be made by means of a machine constructed for the purpose, and called the electrical machine,"^a said Mr. A.; "but I think we have said almost enough upon the subject at present.

22. "From what a variety of sources may we derive improvement! A simple stick of sealing-wax may prove the origin of many ingenious inquiries, and of much novel information.

23. "Seize every opportunity, then, of adding to your store of useful knowledge; let nothing pass unnoticed; let no opportunity be neglected. Lord Bacon^b has justly told us that knowledge is power.

24. "Fanny has written her letter; now let me write mine."

25. "Presently, father, presently; my curiosity is not half

NOTES. — ^a "The electrical machine is composed of a glass cylinder or plate, which revolves, and by rubbing against a cushion, causes the electric fluid to collect on the glass. ^b Lord Bacon (Francis); a distinguished moral philosopher and statesman, born in London, 1561.

satisfied. I want to know a great deal more about this curious electric fluid. In the first place, I do not quite understand what you mean by metallic conductors."

26. "The use of metallic conductors is to secure buildings from the dreadful effects which lightning sometimes produces," said Mr. A. "This is done by fixing a pointed iron rod, higher than any part of the building, and joining to the lower end of it a wire, which must communicate with the earth, or rather the nearest water.

27. "This rod the lightning will seize upon sooner than any part of the building; it will, therefore, descend along it, and then along the annexed wire, until it reaches the earth or water, when it will be dispersed without doing any harm."

28. "I am glad, very glad, that I understand the cause of the wonderful phenomenon of thunder and lightning, father; you have the art of explaining, and of making everything appear plain and easy. I think there are few things more awful and wonderful than thunder and lightning."

29. "Few," said Mr. A., "more calculated to raise serious reflections; when we hear the thunder's tremendous roar, and see the lightning's vivid flash, we are naturally filled with wonder and awe; but instead of shrinking with terror when gathering tempests cloud the vaulted skies, we should rely with full confidence upon that Almighty Power by whose fiat their course is directed."

QUESTIONS. 2. What are some of the reasons to prove that lightning and electricity are the same? 5. How did Dr. Franklin contrive to draw lightning down from the heavens? 5. *Who was Dr. Franklin?* 9. How was Dr. Franklin's kite made? 13. How did he prevent the electrical fluid from passing below the key? 15. How did he demonstrate that lightning and electricity are the same? 19. What is the cause of thunder? 21. *Of what is the electrical machine composed?* 26 Describe the metallic conductors. 29. Upon what power should we rely in times of danger? What sentences in the fourth verse are contrasted, and what inflections do they take?

LESSON X.

Spell and Define.

- | | |
|---|-------------------------------------|
| 1. Wan'der-ed, rambled. | 7. Boast'ed, bragged, vaunted. |
| 2. Boon, a gift, a benefit. | 8. Soothe, to quiet, to calm. |
| 3. Do-mains', dominions, territories. | 9. Dis-pense', to deal out. |
| 4. Car'ol-ed, sung, warbled. | 9. Pen'i-tence, sorrow, contrition. |
| 4. Cho'rus, the verses of a song in which
the company join the singer. | 10. Gris'ly, frightful, horrible. |
| 5. Ge'ni-us, a good or evil spirit. | 10. Shade, a ghost, an apparition. |
| | 10. Re-lax'ed, loosened. |

ERRORS. — 2. *Yit* for *yet*; 3. *a-reound'* for *a-round'*; 6. *arn'swer* for *an'swer*; 6. *fortin* for *fortune*; 7. *bor'rer-ed* for *bor'row-ed*; 10. *hap'pi-niss* for *hap'pi-ness*.

HAPPINESS.

R. HEBER.

1. ONE morning in the month of May,^a
I wandered o'er the hill;
Though nature all around was gay,
My heart was heavy still.
2. Can God, thought I, the just, the great,
These meaner creatures bless,
And yet deny to man's estate
The boon of happiness?
3. Tell me, ye woods, ye smiling plains,
Ye blessed birds around,
In which of nature's wide domains
Can bliss for man be found?
4. The birds wild caroled over head,
The breeze around me blew,
And nature's awful chorus said,
No bliss for man she knew.

NOTE. — ^a May; the fifth month of the year, so called, according to some writers, in honor of the goddess Maia.

5. I questioned Love, whose early ray
 So rosy bright appears,
And heard the timid genius say
 His light was dimmed by tears.
6. I questioned Friendship; Friendship sighed,
 And thus her answer gave:—
The few whom fortune never tried
 Were withered in the grave!
7. I asked if Vice could bliss bestow;
 Vice boasted loud and well,
But fading from her withered brow,
 The borrowed roses fell.
8. I sought of Feeling, if her skill
 Could soothe the wounded breast;
And found her mourning, faint and still,
 For others' woes distressed!
9. I questioned Virtue; Virtue sighed,
 No boon could she dispense;—
Nor Virtue was her name, she cried,
 But humble Penitence.
10. I questioned Death; the grisly shade
 Relaxed his brow severe;—
And "I am happiness," he said,
 "If Virtue guides thee there."

QUESTIONS. What is the subject of the piece you have been reading? 1. *Why is May so called?* 10. Where is happiness to be found? Point out the substitutes in the first four verses of this piece, and tell me what elements they represent.

LESSON XI.

Spell and Define.

- | | |
|--|---|
| 1. For'tunes, destinies, fates. | 26. Ful-fill'ment, completion, accomplish-ment. |
| 6. Re-veal'ed, made known by God. | 25. Un-gen'er-ous, not liberal, unkind. |
| 7. A-muse'ment, diversion, pastime. | 25. Rec-re-a'tion, amusement. |
| 9. Cred'u-lous, easy to believe. | 26. For'tune-tell-er, a soothsayer. |
| 2. Pre-dic'tions, prophecies. | 30. Brib'ed, hired to do wrong. |
| 15. Whims, fancies, conceits. | 32. Rev-e-la'tion, a communication of truth by God. |
| 19. In-clin-a'tions, leanings of the mind. | 41. A'mi-a-ble, kind, lovely. |
| 19. Sac'ri-fice, to surrender, to destroy. | |
| 24. Dis-con-tent'ed, uneasy, dissatisfied. | |

ERRORS. — 1. *For'tins* for *for-tunes*; 3. *keerds* for *cards*; 8. *bleve* for *be-lieve*; 15. *spile* for *spoil*; 19. *sac'ri-fis* for *sac'ri-fice*; 21. *a-gaynst'* for *a-gainst'*; 24. *mis'er-ble* for *mis'er-a-ble*; 25. *wid'er* for *wid'ow*; 26. *ac'too-al-ly* for *act'u-al-ly*; 28. *thou'sans* for *thou'sands*; 29. *cer'tn-ly* for *cer'tain-ly*.

FORTUNE-TELLING.

1. *Julia*. COME, girls, let us go and have our fortunes told.

2. *Eveline*. Oh! I should like it much; where shall we go?

3. *Sarah*. Let us go to old Jane Merrill's. They say she can read the future as we do the past, by hands, tea-cups, or cards. Come, Mary Ann.

4. *Mary Ann*. Excuse me, girls, if I do not go with you. I do not think it is right to have our fortunes told.

5. *Julia*. Not right! why not?

6. *Mary Ann*. Because, if it had been best for us to know the future, I think God would have revealed it to us.

7. *Sarah*. O, but you know this is only for amusement.

8. *Eveline*. Of course we shall not believe a word she says.

9. *Mary Ann*. If it is only for amusement, I think we can find others far more rational and innocent. But depend upon it, girls, you would not wish to go, if there were not in your minds a little of credulous feeling.

10. *Julia*. Well, I am sure I am not credulous.

11. *Mary Ann*. Do not be offended, Julia; I only meant

that we are all of us more inclined to believe these things, than we at first imagine.

12. *Sarah*. I think that Mary Ann is right in this respect. I am sure I would not go, if I did not think her predictions would come to pass.

13. *Mary Ann*. Certainly ; I could not suppose you would spend your time and money, to hear an old woman tell you things you did not believe.

14. *Eveline*. Well, I am sure I do not see any harm in having a little fun once in a while.

15. *Julia*. No ; and I think it is very unkind in Mary Ann to spoil all our pleasures with her whims. She is always preaching to us about giving up our own way for the comfort of others, and I think she ought to give up now and go with us.

16. *Sarah*. Now, really, Julia, I think you are the one that is unkind. If Mary Ann is wrong, it is better to convince her of it kindly, and I am sure she will acknowledge it.

17. *Mary Ann*. I hope I should be willing to give up a mere whim for the pleasure of those I love so well. But this is not a whim ; it is a serious conviction of duty.

18. *Julia*. Well, I thought you always pretended to be very obliging.

19. *Mary Ann*. I have no right to be obliging at the expense of what I deem duty. Our own inclinations we should often sacrifice, our prejudices always ; but our sense of duty, never.

20. *Eveline*. I think, girls, we have done wrong to urge Mary Ann to go, after she has told us her reasons.

21. *Julia*. Well, then, don't spend any more time in urging her to go, against her will. You know the old proverb, — "The least said is soonest mended."

22. *Eveline*. Well, do not let us go away angry or ill-natured. You asked Mary Ann to say why she thought it was wrong, and we should receive her reasons kindly.

23. *Sarah*. So I think ; but I wish she would tell us what harm she thinks it would do to go.

24. *Mary Ann.* Well, girls, I think by trying to look into the future, we are apt to grow discontented and restless, and to forget that we have duties to perform in the present. Then, if we do not believe in it, it is a waste of time and money, which might be better employed in relieving the suffering of the poor around us. But the greatest evil of all is, that we should believe even a part; she would of course tell us many little circumstances which would be true of any one; thus we might be led to believe all she said; the prediction would probably work out its own fulfillment, and perhaps render us miserable for life.

25. *Julia.* Oh, there! Mary Ann; this is altogether too bad and ungenerous in you. In the first place, the few cents we give, bestowed as they are on a poor widow woman, are not wasted, in my opinion, but well spent; and if I spend an evening, granted to me by my father and mother for recreation, in listening to old Jane, it is no more wasted than if I spent it with the girls in any other social way. And when you connect fortune-telling and our duties in the present, you make it too serious an affair. Remember, this is all for sport.

26. *Mary Ann.* It may be so with you, Julia; but there are those who seriously believe every word of a fortune-teller, and actually live more in the unseen, but expected, events of the future, than in faithfully performing their duties in the present. This is true, Julia. The contentment and peace of many young minds have been utterly lost, sold for the absurd jabbering of old, ignorant, low-bred women, who pretend to read the future. But just say, girls, do you believe there is any connection between tea-leaves and your future lives?

27. *Eveline, Sarah, Julia.* Why, no!

28. *Mary Ann.* Do you believe God has marked the fortunes of thousands of his creatures on the face of cards?

29. *Eveline, Sarah, Julia.* Certainly not.

30. *Mary Ann.* Well, do you believe, if God should intrust the secret events of the future with any of our race, in this

age, it would be with those who have neither intellectual, moral, nor religious education, — who can be bribed by dollars and cents to say anything?

31. *Sarah, Eveline.* No, indeed!

32. *Mary Ann.* You do not answer, Julia. Let me ask you one or two more questions. Do you suppose Jane Merrill believes that she has a revelation from God?

33. *Julia.* No, Mary Ann.

34. *Mary Ann.* Do you suppose she thinks you believe so?

35. *Julia.* Why, yes, I do.

36. *Mary Ann.* Then, is it benevolent to bestow money to encourage an old woman in telling for truth what she knows to be false?

37. *Julia.* I doubt whether it is really benevolent.

38. *Mary Ann.* And if old Jane speaks falsely, and knows she does so, and you know it, yet spend your time in listening to what she has to say, what good can come from it to head or to heart?

39. *Julia.* None at all, Mary Ann. It is time wasted, and I am convinced that I have been doubly wrong in wishing to go, and in being angry with you. Will you forgive me?

40. *Mary Ann.* Certainly, Julia.

41. *Julia.* Thank you, Mary Ann, for the lessons you have given us. Always be as amiable and sensible as now, and you will always be loved.

QUESTIONS. 3. How do fortune-tellers tell fortunes? 6. Why is it not right to have our fortunes told? 9. May we not have them told for amusement? 9. Why not? 19. Should we give up opinions of duty to oblige others? 24. What particular harm is there in trying to look into the future? 30. Would God probably reveal the secrets of the future to those destitute of moral and religious education? 39. What good can result from fortune-telling? Point out the questions in this piece which require the rising inflection. Point out the questions that require the falling inflection.

LESSON XII.

Spell and Define.

- | | |
|---------------------------------------|--------------------------------------|
| 1. Dol'phin, a fish or mammal. | 5. Frolic'some, full of gayety. |
| 2. A-quat'ic, pertaining to water. | 6. El'e-va-ting, raising. |
| 2. Mod-i-fi-ca'tion, particular form. | 7. Scud'ding, moving along swiftly. |
| 3. Ce-ler'i-ty, swiftness. | 8. In-ac'cu-rate, incorrect. |
| 4. Il-lu'min-a-ted, enlightened. | 9. Per-pet'u-ate, to make perpetual. |
| 5. Gam'bol-ing, leaping, frisking. | 10. In'ter-course, connection. |
| 5. Com'rades, companions. | 10. Wretch'ed, very miserable. |

ERRORS. — 1. *O'vil* for *o'val*; 2. *fig'er* for *fig'ure*; 3. *ah'rer* for *ar'row*; 4. *par-tic'e-ler* for *par-tic'u-lar*; 4. *ob'jects* for *ob'jects*; 6. *jest* for *just*; 6. *dis-cribe'* for *de-scribe'*; 7. *ketch'ing* for *catch'ing*; 10. *im-medit-ly* for *im-medi-ate-ly*.

THE TRUE DOLPHIN.^a

J. D. GODMAN.

1. A FULL grown dolphin measures about six feet six inches in length, from the tip of the mouth to the end of the tail. Its body is nearly oval, of a black or blackish-green color on the upper surface, and on the lower parts, of a light gray or whitish. There is below the eye, on each side, a whitish ray or blaze, extending to the fins on the shoulders.

2. So remarkably are these beings adapted to an aquatic life, that they present a similarity of appearance to fish, and are most commonly confounded with them; though this resemblance extends no further than to the general figure of their bodies, and the modification of structure which fits their extremities for swimming.

3. Language can scarcely convey an idea of the velocity with which they dart through the water, seeming rather to fly than to swim; resembling an arrow impelled by a powerful bow, barely long enough in sight to allow a conviction of its having passed. Of their wonderful celerity of movement,

NOTE. — ^a The dolphin, although living in the sea, is not properly a fish, but a mammal, or animal which suckles its young like quadrupeds.

and remarkably playful disposition, we have recently enjoyed many excellent opportunities of observation.

4. Once in particular, on a beautiful clear day, when the sea was so strongly illuminated by the sun as to render objects visible at almost any depth, and our vessel was sailing swiftly before a strong breeze, several of these animals appeared to vie with each other in showing how poor was her speed, compared with their own.

5. As the little troop were merrily gamboling at a short distance from the vessel's side, one of the number would dart immediately in advance of her bow, and swimming with his utmost velocity, would disappear in a straight line before her, and in a minute or two would be seen returning to the view of his comrades, as if in triumph. This was repeated many times, and most probably by different individuals. These dolphins accompanied us for a considerable distance, and all their actions appeared indicative of the most playful and frolicsome disposition.

6. They frequently, however, are seen sailing along with a slow and measured motion, just appearing at the surface, by elevating the crown of the head, and then diving short, so as to make their bodies describe the arc of a small circle, exposing themselves to view only from the crown of the head to a short distance behind the fin upon the back.

7. Occasionally a troop of them may be seen scudding along, rising in this manner in quick succession, as if anxious each to get in advance of the other; while again, a single individual may be observed successively rising and falling in the same way, as if in the act of catching its prey.

8. Few animals have occupied a more distinguished place in the writings of historians and poets, than the dolphin, whose actual habits and manners we have just examined. From Herodotus,^a the father of Greek historians,^b down to a

NOTES. — ^a He-rod'o-tus; an eminent Greek historian, and the oldest whose works have come down to us; born 484 years before Christ. ^b Greek historians; historians who lived in Greece, and wrote in Greek.

comparatively recent period, we find a succession of wonderful incidents related, originating either from the most inaccurate observation of fact, or from the wildest extravagance of fancy.

9. The following story will be amusing, and we hope not uninteresting, by showing how far the human mind may permit itself to be misled; and setting at rest, by exposing their falsity, such recitals as the beauty and excellence of poetry tend to perpetuate as probable or true.

10. "A scholar," says Pliny the Younger,^a "in the time of Augustus,^b who was attending school at Puteoli,^c was in the habit of going daily along the shores of Baiæ,^d and about mid-day, of stopping and throwing pieces of bread into the water to a dolphin. If the youth called the dolphin at any time, he would immediately come, and, after eating his bread, would offer his back for the use of his friend, who would mount upon it, and he would swim with him to Puteoli, and afterward carry him back in the same manner. This friendly intercourse was maintained for several years, when the boy dying, the afflicted animal came frequently to the accustomed place, remained there sorrowful and wretched, and finally died of grief."

NOTES. —^a Pliny the Younger; a nephew of Pliny the Elder, a statesman and writer, born in 62. None of his writings have been preserved, except his letters, consisting of ten books, and his panegyric on Trajan, the Roman emperor. ^b Augustus (Cæsar); a distinguished Roman statesman, general, and emperor; he was born before Christ 65 years, and died A. D. 14. The month of August was named in honor of him. ^c Puteoli (Pu-te'o-li); an ancient town on the coast of Italy, not far from Mt. Vesuvius, and now called Puzzuoli. ^d Baiæ (bië); a bay on the coast of Italy, near Puteoli, and now called Baia.

QUESTIONS. 1. What are the size and color of the dolphin? 2. In what respects does it resemble a fish? 3. What is said of its swiftness? 5. How did the dolphins show their sportiveness in the case mentioned? 8. How has the dolphin been regarded by historians and poets? 10. Relate the story of the scholar and dolphin. 10. Is this story true? 10. *Who was Pliny the Younger?* 10. *What writings of his remain?* 10. *Who was Augustus?* 10. *Why was the month of August so named?* 10. *What was Puteoli?* 10. *What was Baiæ?*

LESSON XIII.

Spell and Define.

- | | |
|---|--------------------------------|
| 1. Cank'er-ing, corroding. | 3. Hope'ful, full of hope. |
| 1. Ty-ran'ni-cal, arbitrary. | 4. Max'ims, proverbs, sayings. |
| 2. Be-think', to bring to recollection. | 6. Ad-ver'si-ty, misfortune. |
| 2. Watch'word, the word given to senti- | 6. Coun'sel, advice. |
| 3. Chanc'es, fortunes. [nels.] | 6. Dis-tress'es, afflictions. |

ERRORS. — 2. *Kin'ly* for *kind'ly*; 3. *ar-rang'es* for *ar-räng'es*; 5. *wust* for *worst*,
6. *prov'i-dunce* for *prov'i-dence*; 6. *yore* for *your*.

NEVER GIVE UP.

M. F. TUPPER.

[This maxim is intended to convey the idea that when we have engaged in a just and laudable undertaking, we should not relinquish it without weighty reasons.]

1. NEVER give up! it is wiser and better
Always to hope, than once to despair;
Fling off the load of doubt's cankering fetter,
And break the dark spell of tyrannical care.
2. Never give up! or the burden may sink you;
Providence kindly has mingled the cup;
And in all trials or troubles, bethink you,
The watchword of life must be, Never give up!
3. Never give up! there are chances and changes
Helping the hopeful a hundred to one,
And through the chaos High Wisdom arranges
Ever success, — if you'll only hope on.
4. Never give up! for the wisest is boldest,
Knowing that Providence mingles the cup;
And of all maxims the best, as the oldest,
Is the true watchword of Never give up!

5. Never give up! though the grape-shot may rattle,
Or the full thunder-cloud over you burst,
Stand like a rock, — and the storm or the battle
Little shall harm you, though doing its worst.

6. Never give up! if adversity presses,
Providence wisely has mingled the cup;
And the best counsel, in all your distresses,
Is the stout watchword of Never give up!

QUESTIONS. What idea is this maxim intended to convey? 2. What should be the watchword of life? 3. Why should we never give up?

LESSON XIV.

Spell and Define.

- | | |
|---|--|
| 1. Wig'wams, Indian cabins. | 6. Au-stere', stern, rigid. |
| 3. Char'ac-ter-iz-ed, distinguished. | 8. Aisles, walks in churches, walks. |
| 3. Mas'sa-cres, butcheries of human beings. | 8. Quer'u-lous, expressing complaint. |
| 4. Col'o-ny, a company of settlers. | 9. Stream'lets, little brooks, rivulets. |
| 4. Al-lu'vi-al, deposited from water. | 11. Mor-ti-fi-ca'tion, humiliation, wounded pride. |
| 5. Rustic, plain, simple. [his office.] | 13. An-nounc'ed, proclaimed. |
| 5. Of-fi-ci-a-ted, discharged the duties of | 13. In-junc'tion, a command. |

ERRORS. — 1. *In'jun* for *In'dian*; 3. *in'ner-cent* for *in-no'cent*; 4. *sile* for *soil*; 5. *in-dus'trous* for *in-dus'tri-ous*; 5. *seun* for *soon*; 5. *tos'sel-ed* for *tas'sel-ed*; 2. *groun'nuts* for *ground'nuts*; 8. *a'cons* for *a'corns*; 11. *bun'nets* for *bon'nets*; 15. *re'cess-es* for *re-cess'es*.

THE LOST CHILDREN.

C. A. LIVERMORE.

1. Not many years ago, the beautiful hills and valleys of New England^a, gave to the wild Indian^b a home, and its

NOTES. — ^a New England; the north-eastern portion of the United States, comprising the states of Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, and Connecticut. ^b Indian (*ind'yan*); one of the native inhabitants of America, when it was first discovered.

bright waters and quiet forests, furnished him with food. Rude wigwams stood where now ascends the hum of the populous city, and council-fires blazed amid the giant trees which have since bowed before the ax of the settler.

2. Between that rude age and the refinement of the present day, many and fearful were the strifes of the red owner of the land with the invading white man, who having crossed the waters of the Atlantic,^a sought to drive him from his hitherto undisputed possessions.

3. The recital of deeds of inhuman cruelty which characterized that period, the rehearsal of bloody massacres of inoffensive women and innocent children, which those cruel savages delighted in, would even now curdle the blood with horror, and make one sick at heart. It was in this period of fearful warfare that the events occurred which form the foundation of the following story.

4. Not far from the year 1680, a small colony was planted on the banks of the beautiful Connecticut.^b A little company from the sea-side, found their way through the tangled and pathless woods to the meadows that lay sleeping on the banks of this bright river; and here, after having felled the mighty trees whose brows had long been kissed by the pure heavens, they erected their humble cottages, and began to till the rich alluvial soil.^c

5. The colonists were persevering and industrious, and soon a little village grew up beside the shining stream; fields of Indian corn^d waved their wealth of tasseled heads in the breezes; the rudely constructed schoolhouse echoed with the cheerful hum of the little students, and a rustic church was

NOTES. — ^a At-lan'tic; a vast body of water, from 3000 to 5000 miles wide, lying between Europe and Africa on the east, and America on the west. ^b Connecticut (kon-net'i-kut); a river 450 miles long, separating New Hampshire from Vermont. ^c Alluvial soil; a soil formed of mud and earth washed down by rivers and deposited on their banks. ^d Indian corn is commonly supposed to be a native of this country, and is so named because it was cultivated by the Indians when Columbus discovered America.

dedicated to the God of the Pilgrims.^a He who officiated as the spiritual teacher of this new parish, also instructed the children during the week.

6. A man he was of no inferior mind, or neglected education; of fervent but austere piety, possessing a bold spirit and a benevolent heart. His family consisted of a wife and two daughters; Emma, the older, was a girl of eight summers, and Anna, the younger, was about five. Never were children more frolicsome and mirth-loving than Emma and Anna Wilson, the daughters of the minister.

7. Not the grave admonitions of their mother, or the severe reproofs of their stern father; not their many confinements in dark and windowless closets, or the memory of afternoons, when supperless they had been sent to bed, while the sun was yet high in the heavens; not the fear of certain punishment, or the suasion of kindness, could tame their wild nature or force them into anything like woman-like sobriety.

8. Hand in hand, they would wander amid the aisles of mossy-trunked trees, plucking the flowers that carpeted the earth; now digging for ground-nuts, now turning over the leaves for acorns. Sometimes they would watch the nibbling squirrel, as he nimbly sprung from tree to tree, or overpower with their boisterous laughter the gushing melody of the bobolink; they mocked the querulous cat-bird and the cawing crow, started at the swift winging of the shy blackbird, and stood still to listen to the sweet song of the clear-throated thrush.

9. Now they bathed their feet in the streamlets that went singing on their way to the Connecticut, and then throwing up handfuls of the running water, which fell again upon their heads, they laughed right merrily. They were happy as the days were long; but wild as their playfellows, the birds, the streams, and the squirrels.

NOTE. — ^a Pilgrims; a name given to the first Christian settlers of New England.

10. One beautiful Sabbath^a morning in July,^b their mother dressed them tidily in their best frocks, and, tying on their snow-white sun-bonnets, she sent them to church nearly an hour before she started with their father, that they might walk leisurely, and have opportunity to get rested before the commencement of services. But it was not until near the middle of the sermon, that the little truants made their appearance.

11. With glowing faces, hair that had strayed from its ungraceful confinement to float in golden curls over their necks and shoulders; with bonnets, shoes and stockings, tied together and swinging over each arm; with dresses rent, ripped, soiled, and stained, and up-gathered aprons filled with berries, blossoms, pebbles, fresh-water shells, and bright sand, they stole softly to the place where their mother was sitting, much to her mortification, and greatly to the horror of their pious father.

12. For this offence, they were forbidden to accompany their parents, on the next Sabbath, to church, but were condemned to close confinement in the house during the long bright summer day,—a severer punishment than which could not have been inflicted.

13. When the hour for assembling for worship was announced by the old English clock that stood in the corner, the curtains were drawn before the windows, their dinner was placed upon the table, a lesson in the Testament was assigned to Emma, and one in the Catechism^c to Anna; a strict injunction to remain all day in the house was laid upon both, and Mr. and Mrs. Wilson departed, locking the door, and taking the key.

NOTES. — ^a This day is sometimes called Sunday, from the fact that the heathen nations in the north of Europe dedicated it to the sun; but Sabbath, meaning rest, is the more appropriate name. ^b July'; the seventh month of the year; so called in honor of Julius Cæsar, the Roman dictator, who was born in that month. ^c Cat'echism; a book containing a summary of the most important religious doctrines to be taught to children and the people.

14. The children soon wiped away the tears that their hard fate had gathered in their eyes, and applied themselves to their tasks, which were speedily committed. Then the forenoon wore slowly away; they durst not get their play-things,—they were forbidden to go out doors,—and the only books in the room were the Bible, Watts' Hymns,^a and the Pilgrim's Progress,^b which lay on the highest shelf in the room, far beyond their reach.

15. Noon came at last; the sun shone fully in at the south window, betokening the dinner hour, and their dinner was eaten. What were they next to do? Sorrowfully they gazed on the smiling river, the green corn-fields, the large potato-plats, the grazing cattle, the blooming flower-beds, and the shady walks which led far into the cool recesses of the forest, and earnestly did they long for liberty to ramble out in the glorious sunshine.

NOTES. — ^a Dr. Watts was an eminent clergyman of London, born in 1674. Besides his Psalms and Hymns, he was author of the following works; viz., Lyric Poems, Sermons, Philosophical Essays, Discourse on Education, Elementary Treatise on Astronomy and Geography, Brief Scheme of Ontology, and Improvement of the Mind. ^b Pilgrim's Progress; a wonderful book, delineating the life of a Christian in the form of an allegory or story; written by John Bunyan, the son of a tinker. This work stands unrivaled as a work of the imagination. It was written during the author's confinement in prison for embracing and teaching sentiments contrary to the established church. The author was born at the village of Elston, and died in London in 1688, at the age of 60.

QUESTIONS. 1. Who once inhabited New England? 1. *What is an Indian?* 1. *What does New England embrace?* 2. *What is the Atlantic?* 4. Where did a small colony settle in 1680? 4. *What is the Connecticut?* 4. *What is an alluvial soil?* 5. *Of what country is Indian corn supposed to be a native?* 5. *What is meant by pilgrims?* 6. What were the names of the minister's little daughters? 8. How did they amuse themselves? 10. *Why was the Sabbath called Sunday?* 10. *What is the more appropriate name?* 10. *Why is July so called?* 11. What did the children once do when sent to church? 12. What punishment were they to suffer for this offence? 13. *What is a Catechism?* 14. What did the children do? 14. *Who was Dr. Watts?* 14. *Will you mention some works that he wrote?* 14. *What is Pilgrim's Progress, and who wrote it?*

LESSON XV.

Spell and Define.

- | | |
|--|---|
| 1. Wist'ful-ly, attentively, earnestly. | 8. Re-pulse', a driving back. |
| 2. Wail'ing, sorrowful, mournful. | 10. Ob-lique'ly, in a slanting direction. |
| 3. Pro-hi-bi'tion, the act of forbidding. | 10. Mats, textures to clean the feet on. |
| 4. Am'bus-cade, a place of lying in wait. | 11. Wam'pum, small beads used by the Indians for money. |
| 4. Tom'a-hawks, Indian hatchets. | 12. Scru'ti-niz-ed, examined critically. |
| 5. In-tel'li-gi-bly, in a manner to be understood. | 16. Re-cip'ro-ca-ted, exchanged mutually. |
| 6. Rav'ag-ing, plundering, pillaging. | 18. Gar'lands, wreaths, chaplets. |

ERRORS. — 1. *Chip'ping* for *chir'ping*; 1. *chur'ful-ly* for *cheer'ful-ly*; 3. *v'lets* for *vi'o-lets*; 4. *for'es* for *for'est*; 5. *cur-rect'ly* for *cor-rect'ly*; 7. *bare'net* for *bay'o-net*; 8. *col'o-nis* for *col'o-nists*; 16. *fa'vor-ites* for *fa'vor-its*; 17. *sper'its* for *spir'its*.

THE LOST CHILDREN, — CONTINUED.

C. A. LIVERMORE.

1. As they were gazing wistfully through the window, they saw their playful little kitten dart like lightning from her hiding-place in the garden, where she had long lain in ambush, and fasten her sharp claws in the back of a poor little ground-bird, which had been hopping from twig to twig, and chirping and twittering very cheerfully.

2. The little bird fluttered, gasped, and uttered wailing cries, as it ineffectually labored to free itself from the power of its captor, until Emma and Anna, unable longer to witness its distress, sprung out of the window, and rushing down the garden, liberated the little prisoner, and with delight saw it fly away toward the woods.

3. Delighted to find themselves once more in the open air, the joyful children forgot the prohibition of their parents, and leaping over the little brook with which they loved to run races, they filled their aprons with blue-eyed violets that grew on its margin. On they bounded, further and further, and a few moments more found them in the dense wood, where not a sunbeam could reach the ground.

4. But suddenly the leaves rustled behind them, and the

twigs cracked, and there sprung from an ambuscade in the thicket the tall figure of an Indian,^a who laid a strong hand on the arm of each little girl, and despite the cries, tears, and entreaties of the poor children, hurried them deeper into the forest, where they found a large body of these cruel savages, clad in moose and deer skins, armed with bows and arrows, tomahawks, and muskets.

5. The children were questioned concerning the village, the occupation of the inhabitants on that day, and the number of men at home, and they replied correctly and intelligibly.

6. A consultation was then held among the Indians, which resulted in a determination to attack the village; and forthwith, leaving but one behind to guard the little prisoners, they made a descent on the quiet settlement, burning and ravaging buildings on their way to the church.

7. But they did not find the body of worshipers unarmed, as they doubtless expected; for in those days of peril and savage warfare, men worshiped God armed with musket and bayonet, and the hand that was lifted in prayer to heaven would often, at the next moment, draw the gleaming sword from its sheath.

8. At the meeting-house the savages met with a warm repulse, and were so surprised and affrighted that they retreated back into the wild woods, after wounding but one or two colonists, among whom was Mr. Wilson, Emma's and Anna's father.

9. The Indians commenced, about dark, a journey to the settlement where they belonged, taking the stolen children with them; they reached their destination early on the second day of their travel.

10. Rough, indeed, seemed the Indian village to the white children. The houses were only wigwams, made by placing poles obliquely in the ground, and fastening them at the top,

NOTE: — ^a See Indian, page 131, note b.

covered on the outside with bark, and lined on the inside with mats; some containing but one family, others a great many.

11. The furniture consisted of mats for beds, curiously wrought baskets to hold corn, and strings of wampum which served for ornaments. Into one of the smallest of these wigwams, Emma and Anna were carried, and were given to the wife of one of the chief warriors, who had but one child of her own.

12. Winona was her name, which signifies the first-born, a bright-eyed, pleasant, winning little girl, of about two years of age. The mother scrutinized them closely, but the child appeared overjoyed to see them, and wiped away their tears with her little hand, and jabbering in her unknown tongue, seemed begging them not to cry.

13. This interested the mother, and she soon looked more kindly upon them, and set before them food. But they were too sorrowful to eat, and were glad to be shown a mat, where they were to sleep. Locked in each other's arms, cheek pressed to cheek, they lay and wept as if their hearts were broken.

14. "Let us pray to God," whispered Emma, after the inmates of the wigwam were reposing in slumber, "and ask him to bring us again to our father and mother." So they rose, and knelt in the dark wigwam, with their arms about one another's necks, and their tears flowing together, and offered to God their childish prayer.

15. Then, more composed, and trusting in the blessed Father of us all, they fell asleep, and sweet were their slumbers, though far from their dear parents and home, for angels watched over them, and gave to them happy dreams.

16. A few days' residence among these untutored red men, made Emma and Anna great favorites among them; their pleasant dispositions, their good-nature, and above all, their love for little Winona, which was fully reciprocated, endeared them to the father and mother of the Indian girl.

17. Though sad at being separated from their parents, and though they often wept until they could weep no longer when they thought of home, yet their hearts, like those of all children, were easily consoled, and their spirits were so elastic that they could not long be depressed.

18. Winona loved them tenderly; at night she slept between them, and during the day she would never leave them. She wore garlands of their wreathing, listened to their English songs, and frolicked with them in the woods and beside the running brooks.

QUESTIONS. 2. Why did Emma and Anna go out of the house? 4. Who caught them? 5. What did he question them about? 6. What did the Indians do? 10. How did the Indian village seem to the children? 11. To whom were they given? 14. What did they pray to God that he would do for them? 16. To whom did they become endeared? 18. What did they do for Winona?

LESSON XVI.

Spell and Define.

- | | |
|---|---|
| 1. Af-fec'tion, love, good-will. | 12. Sym'pa-thiz-ing, feeling for another. |
| 3. Throb'bing, beating violently. | 13. Pal'pi-ta-ted, beat, fluttered. |
| 4. Fran'tic, distracted, insane. | 14. Com-pre-hend'ing, understanding. |
| 6. Ca-ress', to embrace with affection. | 14. Re-vul'sion, a change. |
| 7. Home-sick-ness, grief caused by absence from home. | 16. Pas'tor, a minister of the Gospel. |
| 9. Ad-mit'tance, entrance. | 17. Chide, to blame, to reprove. |
| 10. Mo'ment-a-ry, for a short time. | 19. Un-ut'ter-a-ble, inexpressible. |
| | 20. Ac-com'pa-ni-ed, attended. |

ERRORS. — 2. *Nus'ed* for *nurs'ed*; 4. *sor'rer-ful* for *sor'row-ful*; 5. *scarter* for *cat'ter*; 8. *hus'bun* for *hus'band*; 8. *bayde* for *bade*; 9. *deps* for *depths*; 11. *for'erd* for *for'ward*; 17. *a-gayne'* for *a-gain'*; 17. *in-ter-est'ing* for *in'ter-est-ing*; 19. *sence* for *since*.

THE LOST CHILDREN, — CONCLUDED.

C. A. LIVERMORE.

1. Two months passed away; all the Indian^a women in the village were speaking of the love that had sprung up

NOTE. — ^a See Indian, page 131 note b.

between the little white girls and the copper-colored Winona ; and many a hard hand smoothed the golden curls of the little captives in token of affection.

2. Then Winona was taken sick ; her body glowed with the fever-heat, her eyes became dull, and day and night she moaned with pain. With surprising care and tenderness, Emma and Anna nursed the suffering child, for to them were her glowing and burning hands extended for relief rather than to her mother.

3. They held her throbbing head, lulled her to sleep, and bathed her hot temples, moistened her parched lips, and soothed her distresses ; but they could not win her from the power of death, — and she died !

4. Oh ! it was a sorrowful thing to them to part with their little playmate, to see the damp earth heaped upon her lovely form, and to feel that she was forever hid from their sight ! They wept, and with the almost frantic mother, laid their faces on the tiny grave, and moistened it with their tears.

5. Hither they often came to scatter the freshest flowers, and to weep for the home they feared they would never again see ; and here they often kneeled in united prayer to that God who bends on prayerful children a loving eye, and spreads over them a shadowing wing.

6. The childless Indian woman now loved them more than ever ; but the death of Winona had opened afresh the fountains of their grief, and often did she find them weeping so bitterly that she could not comfort them. She would draw them to her bosom, and tenderly caress them, but it availed not.

7. When the month of October came, with its sear foliage and fading flowers, Emma and Anna had grown so thin, and pale, and feeble, from their wearing home-sickness, that they stayed all day in the wigwam, going out only to visit Winona's grave. They drooped and drooped, and those who saw them

said, "The white children will die, and lie down with Winona."

8. The Indian mother gazed at their pallid faces, and wept; she loved them, and could not bear to part with them; but she saw they would die, and calling her husband, she bade him convey them to the home of their father. Many were the tears she shed at parting with them; and when they disappeared among the thick trees, she threw herself, in an agony of grief, upon the mats within the wigwam.

9. It was Sabbath^a noon when the children arrived in sight of their father's house; here the Indian left them, and plunged again into the depths of the forest. They could gain no admittance into the house, and they hastened to the meeting-house, where they hoped to find their parents. They reached the church; the congregation was singing; silently and unobserved they entered, and seated themselves at the remotest part of the building.

10. The singing ceased; there was a momentary pause, and their father rose before them. Oh, how was he changed! Pale, very pale, thin, and sad, was his face; and Emma's and Anna's heart smote them as being the cause of this change.

11. They leaned forward to catch a glimpse of their mother, but in her accustomed seat sat a lady dressed in black, and this, they thought, could not be she; they little thought that their parents mourned for them as for the dead, believing they should see them no more.

12. Mr. Wilson took his text from Psalms:^b "It is good for me that I have been afflicted." With a tremulous voice he spoke of their recent afflictions, of the sudden invasion of the colony, the burning of their dwellings, the wounding of some of their number; and then his tones became more deeply

NOTES. — ^a See Sabbath, page 134, note a. ^b The Psalms were originally written in Hebrew poetry, and are reckoned among the highest efforts of poetical genius. They were composed by different persons, some of whom are known; as David, Solomon, Asaph, Heman, &c.

tremulous, for he spoke of his children. The sobs of his sympathizing people filled the house, and the anguish of the father's feelings became so intense, that he bowed his head upon the Bible and wept aloud.

13. The hearts of the children palpitated with emotion; their sobs rose above all others; and taking each other by the hand, the wan, emaciated, poorly-dressed little girls hastened to the pulpit, where stood their father, with face bowed upon the leaves of the Holy Book, and laying their hands upon his passive arm, they sobbed forth, "Father! father!"

14. He raised his head, gazed eagerly and wildly upon the children, and comprehending at once the whole scene, the revulsion of feeling that came over him was so great, — the sorrow for the dead being instantly changed into joy for the living, — that he staggered backward, and would have fallen but for the timely support of a chair.

15. The whole house was in instant confusion; in a moment they were clasped in their mother's arms, and kisses and tears and blessings were mingled together upon their white, thin cheeks.

16. "Let us thank God for the return of our children!" said the pastor; and all kneeling reverently, he thanked our merciful heavenly Father, in the warm and glowing language of a deeply grateful heart, for restoring to his arms those whom he had wept as lost to him forever.

17. There was joy in that village that night! Again and again the children told their interesting story, and those who listened forgot to chide their disobedience, or to harshly reprove.

18. Need I tell you how they were pressed to the bosoms of the villagers; how tears were shed for their sufferings, and those of the little, lost Winona, whom they did not forget; how caresses were lavished upon them, and prayers offered to God that their lives, which he had so wonderfully preserved, might be spent in usefulness and piety? No, I need not, for you can imagine it all.

19. The sermon, which was so happily interrupted by the entrance of the children, was the first Mr. Wilson had attempted to preach since the day they were stolen; the wounds he that day received, and the illness that immediately afterwards ensued, with his unutterable grief for the loss of his children, had confined him mostly to his bed during their absence.

20. On the next Sabbath, Emma and Anna accompanied their father and mother once more to church, when Mr. Wilson preached from these words:—"Oh! give thanks unto the Lord, for he is good, and his mercy endureth forever!"

QUESTIONS. 2. What happened to Winona? 4. What did Emma and Anna do when their playmate died? 6. How did the Indian mother of Winona now regard them? 8. What did she tell her husband to do with them? 9. Where did the children find their parents? 11. Why did they not know their mother? 12. *In what were the Psalms originally written?* 12. *Are all the authors known?* 13. How did they make themselves known to their father? 15. What did their mother do? 16. For what did their father give thanks to God?

LESSON XVII.

Spell and Define.

- | | |
|-------------------------------------|-----------------------------------|
| 2. He-ro'ic, bold, brave. | 7. Wreath'ing, twisting. |
| 4. Chief'tain, a commander. [thing. | 8. Gal'lant, heroic. |
| 4. Un-con'scious, not knowing any- | 8. Ban'ners, flags, streamers. |
| 5. Boom'ing, rushing with a heavy | 9. Frag'ments, pieces broken off. |
| 6. Brave, bold. [sound. | 10. Helm, the rudder of a ship. |
| 7. Shroud, a rope of a ship. | 10. Pen'non, a small flag. |

ERRORS.—2. *Stawm* for *storm*; 3. *heerd* for *heard*; 4. *chief'tun* for *chief'tain*; 7. *sroud* for *shroud*; 8. *wrop'ped* for *wrap'ped*; 9. *bust* for *burst*; 9. *seound* for *sound*.

CASABIANCA.*

MRS. HEMANS.

1. The boy stood on the burning deck,
Whence all but him had fled!

NOTE.—*Casabianca (kās-sā-be-ān'ka); a boy about thirteen years old, and son of the admiral of the ship *Orient*, which was burned in the battle of the Nile.

The flame that lit the battle's wreck
Shone round him o'er the dead.

2. Yet beautiful and bright he stood,
As born to rule the storm ;
A creature of heroic blood,
A proud, though childlike form.
3. The flames rolled on, — he would not go,
Without his father's word ;
That father, faint in death below,
His voice no longer heard.
4. He called aloud, — “ Say, father, say
If yet my task is done ? ”
He knew not that the chieftain lay
Unconscious of his son.
5. “ Speak, father ! ” once again he cried,
“ If I may yet be gone ; ”
And but the booming shots replied,
And fast the flames rolled on.
6. Upon his brow he felt their breath,
And in his waving hair ;
And looked from that lone post of death,
In still, yet brave despair,
7. And shouted but once more aloud,
“ My father ! must I stay ? ”
While o'er him fast, through sail and shroud,
The wreathing fires made way.
8. They wrapped the ship in splendor wild,
They caught the flag on high,
And streamed above the gallant child,
Like banners in the sky.

9. There came a burst of thunder sound ;
 The boy ! — oh ! where was he ? —
 Ask of the winds, that far around
 With fragments strewed the sea, —

10. With mast, and helm, and pennon fair,
 That well had borne their part, —
 But the noblest thing that perished there
 Was that young faithful heart.

QUESTIONS. *Who was Casabianca ?* 2. What was his appearance ? 3. Why did he not leave the burning vessel ? 4. Why did not his father tell him he might go ? 9. *What explosion took place on board the vessel ?* 10. What became of Casabianca ?

LESSON XVIII.

Spell and Define.

- | | |
|---|---|
| 1. Man'tel-piece, the work over a fire-place. | 13. Com-bus'tion, the process of burning. |
| 2. Vase, an ornamental vessel. | 18. Am-big'u-ous, doubtful. |
| 3. Grad'u-al-ly, by degrees. | 22. Il-lu-min-a'tion, a display of lights. |
| 6. So'fa, a long, soft seat. | 25. Sub'stan-ces, bodies. |
| 6. Tur'pen-tine, pitch of the pine. | 26. Tem'per-a-ture, degree of heat. |
| 8. Ho-tels', taverns. | 31. Ex-tin'guish-er, a tube to put on the wick of a lamp. |
| 10. In-flam'ma-ble, that may be burned. | 31. Re-turn'ed, came back. |

ERRORS. — 3. *Week* for *wick* ; 4. *win'der* for *win'dow* ; 4. *eend* for *end* ; 6. *so'fy* for *so'fa* ; 6. *git* for *get* ; 7. *tur'pen-tine* for *tur' pen-tine* ; 13. *pre-cize'* for *pre-cise'* ; 12. *ac'cratc-ly* for *ac'cu-rate-ly* ; 15. *ile* for *oil* ; 15. *kit'tle* for *ket'tle*.

PHILOSOPHY OF LAMP-LIGHTING.

J. S. C. ABBOTT.

1. ONE evening, Rollo's mother was trying to light a lamp, to go into her bedroom for something that she wanted. In a little vase upon the mantel-piece, there were usually some lamp-lighters, which were long, slender rolls of paper that Rollo had rolled up for this purpose.

NOTE. — ^a When the flames reached the powder in the vessel, it exploded, and Casabianca perished in the explosion.

2. They were kept in this vase upon the mantel-piece, in order to be always ready for use. But the vase was now empty. The last lamp-lighter had been used; and so Rollo's mother folded up a small piece of paper, and with that attempted to light the lamp which she was going to carry into the bedroom.

3. But the wick would not take fire; and Rollo saw that, while his mother was continuing her efforts to make it burn, the flame of the paper was gradually creeping up nearer and nearer to her fingers.

4. At last, finding that there would soon be danger of burning her fingers, she walked across the room toward a window which was open, still endeavoring to light the lamp; but it was all in vain. She reached the window just in time to throw out the end of the paper, and save her fingers from being burned.

5. "Why will it not light?" said Rollo.

6. Rollo's father was sitting upon a sofa, taking his rest after the labors of the day; and when he saw that the lamp failed of being lighted, he said, "You will have to get a longer lamp-lighter, unless you have got some spirit of turpentine^a to put upon the wick."

7. "Spirit of turpentine?" repeated Rollo.

8. "Yes," said his father. "In hotels, where they have a great many lamps to light, they have a little bottle of spirit of turpentine, with a wire running down into it; and when they take out the wire, a little drop of the spirit of turpentine hangs to the end of it, and they touch this to the wick, and then it will light very quick."

9. "Why, sir?" asked Rollo.

10. "Because spirit of turpentine is very combustible, or rather inflammable."

NOTE. — ^aSpirit of turpentine is obtained by distilling or boiling turpentine in water. The spirit rises in vapor, and is condensed by passing through a tube immersed in water.

11. "That means, it will burn very easily, I suppose," said Rollo.

12. "Yes," replied his father.

13. "That makes me think of something Jonas said, which I was going to ask you," said Rollo. "He said that, in books, burning is always called *combustion*, and I told him I meant to ask you why they could not as well call it *burning*."

14. "I do not think that Jonas said exactly that," said his father.

15. "Yes, sir, he did," replied Rollo; "at least, I understood him so."

16. "It is true, no doubt," added his father, "that, in philosophical books, philosophical terms are very often used, instead of the common language which we ordinarily employ."

17. "Why are they, father?" said Rollo. "I think the common words are a great deal easier to understand."

18. "Yes," said his father, "but they are not precise in their signification. They are vague and ambiguous; and so philosophers, when they wish to speak accurately, employ other terms which have an exact signification." Rollo looked perplexed. He did not understand at all what his father meant. In the mean time, his mother had brought a fresh bundle of lamp-lighters from the closet, and had lighted her lamp with one of them, and was just going away. As she was going out, however, she said to her husband, "Please to wait a minute until I come back; for I should like to hear what you are going to say."

19. "Well," said he; "and you, Rollo, may come and sit down by me, and I will explain it to you when mother comes back."

20. So Rollo came and took a seat on the sofa by the side of his father, saying, "Father, I wish you would have a bottle of spirit of turpentine for us to light our lamps by."

21. "It is not of much advantage in a family," said his father, "where the lamps are lighted in various parts of the house, and only a few in all to be lighted."

22. But where there are a great many, it is quite a saving of time to have a little spirit of turpentine to tip the wicks with. In an illumination, they always touch the wicks so, and by that means they can light up suddenly."

23. "But, father, why will the wick light any quicker?"

24. "Why, different substances take fire at different temperatures. For instance, if you were to put a little heap of sulphur, and another little heap of sawdust, on a shovel together, and put them over a fire, so as to heat them both equally, the sulphur would take fire very soon, but the sawdust would not until the shovel was very nearly red hot.

25. "So if you were to put oil in a little kettle over the fire, and spirit of turpentine in another kettle, and have the fire the same under both, the spirit of turpentine would inflame long before the oil. There is a great difference in different substances, in regard to the temperature at which they inflame."

26. "What do you mean by temperature, father?" said Rollo.

27. "Why, heat," said his father.

28. "Then why do you not say heat?" said Rollo.

29. His father smiled.

30. "What are you smiling at, father?" said Rollo.

31. "Why, that is the same question you asked at first, and I promised to wait till mother came before I explained it. So we will wait until she comes."

32. They did not have to wait long, for Rollo's mother soon returned; and she put out her lamp by means of a little extinguisher, which was attached to the stem of the lamp itself. Then she sat down at the table, by the light of a great lamp which was burning upon it, and took out her work

QUESTIONS. 1. What was Rollo's mother trying to do? 5. What did Rollo say? 6. How is spirit of turpentine obtained? 8. How did his father say they light lamps in hotels? 10. How does spirit of turpentine cause them to light? 13. Why do not philosophers employ common terms? 22. Why do they apply spirit of turpentine to the wicks, in illuminations? 24. Do all substances take fire at the same temperature? 25. Which takes fire the more readily, oil or turpentine?

LESSON XIX.

Spell and Define.

- | | |
|---|-----------------------------------|
| 2. Phos'phor-us, a combustible substance. | 21. Cer'tain, particular. |
| 2. Sul'phur, a yellow mineral substance. | 25. Pro-jects', juts out. |
| 2. Al'co-hol, highly rectified spirit. | 27. Sep'a-rate, to disjoin. |
| 4. Lab'o-ra-to-ry, a chemist's work-room. | 27. Fi'bers, filaments. |
| 5. Nec'es-sa-ry, requisite, needful. | 27. Con'tact, union. |
| 17. Ac-cu'mu-late, to collect. | 30. Slant'ing, oblique. |
| | 32. Un-der-stand', to comprehend. |
| | 37. Com-bin'ed, united. |

ERRORS. — 2. *Phos-pho'rus* for *phos'phor-us*; 2. *al'ca-hol* for *al'co-hol*; 6. *bile'ing* for *boil'ing*; 10. *hand'i-rons* for *and'i-rons*; 15. *beau'ti-fly* for *beau'ti-ful-ly*, 25. *teube* for *tube*; 31. *kep* for *kept*; 37. *cu'ris* for *cu'ri-ous*.

PHILOSOPHY OF LAMP-LIGHTING, — CONCLUDED.

J. S. C. ABBOTT.

1. ROLLO's father then repeated to her what he had just been telling Rollo, namely, that different substances take fire at different degrees of heat; and he said that it would be a very interesting experiment to take a long iron bar, and put a small quantity of several different substances upon it, in a row, and then heat the bar gradually from end to end, all alike, until it was very hot, and so see in what order the various substances would take fire.

2. "I would have," said he, "phosphorus,^a sulphur,^b sawdust, charcoal, saltpeter,^c oil, — we should have to make a little hollow in the iron for the oil, — alcohol,^d spirit of turpentine, and perhaps other things. The phosphorus would take fire first, I suppose, and then perhaps the sulphur, and others in succession."

NOTES. — ^a Phos'phorus is obtained from the bones of animals, by a chemical process. ^b Sul'phur is found in the vicinity of volcanoes, where it rises to the surface of the earth. ^c Saltp'e'ter is found ready formed in the East Indies, Spain, and the limestone caves of our own country; it is also made artificially. ^d Al'cohol is obtained by the distillation of spirituous liquor.

3. "Well, father," said Rollo, "I wish you would. I should like to see the experiment, very much."

4. "No," said his father; "I cannot actually try such an experiment as that. I could not get such a bar very conveniently; and if I had the bar, and all the substances, it could not be done very well, except in a chemical laboratory. But it would be a very pretty experiment, if it could be performed."

5. "Is there a very great difference," said Rollo's mother, "in the degree of heat necessary to set fire to these different things?"

6. "Yes," said Mr. Holiday; "I believe the difference is very great. Phosphorus inflames below the heat of boiling water, but it takes almost a red heat to set wood on fire. And iron will not take fire till it is white hot."

7. "Iron?" said Rollo, with surprise.

8. "Yes," said his father, "iron will take fire and burn as well as wood, if you heat it hot enough."

9. "I never knew that," said Rollo.

10. "The ends of the tongs and of the andirons do not burn," said his father, "simply because the fire is never hot enough to set such a large piece of iron on fire."

11. "But if we heat the end of a bar of iron very hot indeed, in a furnace, it will take fire and burn; and so if we take a very minute piece of iron, as big as the point of a pin, a common fire would be sufficient to heat that hot enough to set it on fire."

12. "Well, father," said Rollo, "let us try it."

13. "If we had some iron filings, we might sprinkle them in the fire, or even in the flame of a lamp, and they would burn."

14. "I wish I had some filings," said Rollo.

15. "Yes," said his father; "they burn beautifully."

16. "How can I get some?" asked Rollo.

17. "You can get some at a blacksmith's shop," said his father. "The filings commonly accumulate behind the vice, and you can get plenty of them there. The next time you

go by a blacksmith's shop, you had better go in and ask him to give you some."

18. "Well," said Rollo, "so I will."

19. "And now do you understand," said his father, "why it is that you can light a lamp more easily, when there is a little spirit of turpentine on the wick?"

20. "Yes, sir," said Rollo. "The spirit of turpentine need not get so hot before it takes fire, and so you do not have to hold the lamp-lighter so long, and burn your fingers."

21. "Will oil always take fire when it gets to a certain degree of heat?" asked Rollo's mother.

22. "Yes," said his father, "I suppose so."

23. "And yet," said she, "the lamp seems to take fire much more easily at some times than at others."

24. "Yes," said Mr. Holiday, "that is true. If the wick is cut square across, and rises up only a very little way above the tube, it is very difficult to light it; because the tube itself and the oil below, keep the upper end of the wick cool.

25. "It is very hard to heat it, in that case, hot enough to set it on fire. But if the wick projects considerably out of the tube, then it is out of the way of the cooling influence of the metal, and you can heat the upper end more easily."

26. "I never thought of that," said Rollo.

27. "That is the operation of it," said his father. "And if you push the wick open a little, so as to separate some of the fibers of it from the rest, then it will take fire more easily still; because the small part which is separated is more easily heated up to the necessary point, than it was when it was closely in contact with the rest, and so kept cool by it.

28. "That is the reason why a thin shaving takes fire so much more easily, than the outside of a large piece of wood. The outside of a large piece is kept cool by the parts of the wood behind it which touch it, while the shaving is heated through very soon."

29. "I did not know that before," said Rollo.

30. "In the cities," continued his father, "the lamp-lighters

that trim and light the street lamps always cut the wick off, when they trim the lamps, in a slanting direction, so as to leave a point of the wick projecting up on one side.

31. "This point will light very easily; for it stands by itself, somewhat apart from the rest, and so is not kept cool by the rest of the wick. Then, when they put it into their great blazing torch, it heats this point to the degree necessary to influence the oil very easily.

32. "There is one thing more I want to tell you, and that will be all I have to say about lamps to-night; and that is, to explain to you the philosophy of putting them out. You must understand that two things are necessary to carry on combustion or burning.

33. "First, there must be air; and secondly, the body burning must be kept above a certain degree of heat. Now, if you either suddenly shut off the air from the substance that is burning, or suddenly cool the substance, it will go out. For instance, the wick,—you have to heat it to a certain degree before it will take fire.

34. "Now, if after it is burning, you suddenly cool it below that degree, it will go out; or if you shut out the air from it, then it will go out; for it cannot burn unless it continues hot, and unless it continues to have a supply of air.

35. "Now, when we blow out a lamp, we stop the burning by cooling it. The cool air which we blow against it suddenly cools the upper end of the wick below the point of combustion, and so it goes out. On the other hand, when we put it out by an extinguisher, we stop the burning by means of shutting out the air. Either mode will stop the combustion."

36. "And how is it when we put on water?"^a asked Rollo's mother.

NOTE. — ^a The reason why water extinguishes flame appears to be, first, because it is always cooler than the burning body, since it cannot be heated above 212 degrees, and therefore would extinguish it by cooling; and secondly, because two bodies cannot occupy the same space at the same time, and therefore the water excludes the air which is the supporter of combustion, and that extinguishes the flame by removing the cause of it.

37. "Why, that is somewhat different from either," said Mr. Holiday; "or rather it is both combined. There is something very curious in the operation of water upon fire; that I will explain at some other time."

QUESTIONS. 2. *How is phosphorus obtained?* 2. *Where is sulphur found?* 2. *Where is saltpeter found?* 2. *How is alcohol obtained?* 6. At what temperature do phosphorus, wood, and iron, inflame? 13. What takes place when iron filings are sprinkled in the fire? 24. Why is it difficult to light a lamp, when the wick is cut short and square across? 30. How do city lamp-lighters always cut off the wicks of their lamps? 33. What two things are necessary to carry on combustion? 35. How is a lamp extinguished by blowing it out? 35. How by an extinguisher? 36. *How is a lamp or flame extinguished when we put on water?*

LESSON XX.

Spell and Define.

- | | |
|---|-------------------------|
| 1. Ar'row-y, formed like arrows. | 3. Wage, to carry on. |
| 1. Brill'iant, sparkling with luster. | 3. Ri'ot-ous, noisy. |
| 1. Moon'beams, rays of light from the moon. | 3. Ween, to think. |
| 1. Com'rades, companions. | 4. Fes'ti-val, a feast. |
| 2. Sheet'ed, expanded like a sheet. | 4. Mirth, merriment. |
| | 4. Mer'ry, gay, jovial. |

ERRORS.—2. *Wins* for *winds*; 3. *weel* for *wheel*; 3. *wite* for *white*; 3. *blas* for *blasts*; 4. *cheuse* for *choose*; 4. *hurth* for *hearth*.

THE SKATER'S SONG.

E. PEABODY.

- AWAY! away!—our fires stream bright
 Along the frozen river,
 And their arrowy sparkles of brilliant light
 On the forest branches quiver.
 Away! away! for the stars are forth,
 And on the pure snows of the valley,
 In a giddy trance, the moonbeams dance,—
 Come, let us our comrades rally!

2. Away! away! o'er the sheeted ice,
 Away, away, we go;
 On our steel-bound feet we move as fleet
 As deer o'er the Lapland^a snow.
 What though the sharp north winds are out,
 The skater^b heeds them not;
 'Midst the laugh and the shout of the joyous rout,
 Gray winter is forgot!
3. 'Tis a pleasant sight, the joyous throng
 In the light of the reddening flame,
 While with many a wheel on the ringing steel,
 They wage their riotous game;
 And though the night air cutteth keen,
 And the white moon shineth coldly,
 Their homes, I ween, on the hills have been, —
 They should breast the strong blast boldly.
4. Let others choose more gentle sports,
 By the side of the winter's hearth,
 Or at the ball or festival
 Seek for their share of mirth;
 But as for me, — away! away!
 Where the merry skaters be,
 Where the fresh wind blows and the smooth ice glows,
 There is the place for me!

NOTES. — ^a Lapland is a cold country in the north of Europe. The reindeer constitutes the principal food and clothing of the inhabitants. ^b The best skaters are found in Holland, where both men and women are often seen skating to market.

QUESTIONS. 2. *What is said of Lapland?* 2. *What constitutes the food and clothing of the inhabitants?* 2. *Where are the best skaters found?* 2. *To what place are men and women often seen skating?*

LESSON XXI.

Spell and Define.

- | | |
|--|---|
| 1. An'vil, an iron block used by smiths. | 4. Hec'tic, pertaining to fever. |
| 1. Toil, to labor. | 4. Men'tal, pertaining to the mind. |
| 2. Till, to cultivate. | 4. Cham'pi-ons, heroes. |
| 2. Stub'born, stiff, hard. | 5. Wield, to manage. |
| 3. Gal'lant, noble. | 5. Dow'er, gift, portion. |
| 3. Bark, a small ship. | 5. Birth'right, a right derived from birth. |

ERRORS.—1. *Har'mer's* for *ham'mer's*; 2. *cus* for *curse*; 3. *pleow* for *plow*
3. *fends* for *fēnds*; 5. *priv'i-lige* for *priv'i-lege*.

LABOR.

MISS C. F. ORNE.

1. Ho! ye who at the anvil toil,
And strike the sounding blow,
Where, from the burning iron's breast,
The sparks fly to and fro,
While answering to the hammer's ring,
And fire's intenser glow,—
Oh, while ye feel 't is hard to toil
And sweat the long day through,
Remember, it is harder still
To have no work to do!
2. Ho! ye who till the stubborn soil,
Whose hard hands guide the plow,
Who bend beneath the summer sun,
With burning cheek and brow,—
Ye deem the curse^a still clings to earth
From olden time till now;
But while ye feel 't is hard to toil
And labor all day through,
Remember, it is harder still
To have no work to do!

NOTE.—^a The curse which God pronounced against Adam, because he ate of the tree of knowledge. See Genesis, iii. 17—20.

3. Ho! ye who plow the sea's blue field,
Who ride the restless wave,
Beneath whose gallant vessel's keel
There lies a yawning grave,
Around whose bark the wintry winds
Like fiends of fury rave, —
Oh, while ye feel 't is hard to toil
And labor long hours through,
Remember, it is harder still
To have no work to do!
4. Ho! ye upon whose fevered cheeks
The hectic glow is bright,
Whose mental toil wears out the day,
And half the weary night,
Who labor for the souls of men,
Champions of truth and right! —
Although you feel your toil is hard,
Even with this glorious view,
Remember, it is harder still
To have no work to do!
5. Ho! all who labor, all who strive! —
Ye wield a lofty power;
Do with your might, do with your strength,
Fill every golden hour!
The noble privilege to do .
Is man's most noble dower.
Oh, to your birthright and yourselves,
To your own souls, be true!
A weary, wretched life is theirs
Who have no work to do!

QUESTIONS. 1. What is harder than to labor? 2. *What is the curse referred to?*
2. Is labor a curse or blessing, as man is now constituted?

LESSON XXII.

Spell and Define.

- | | |
|--|--|
| 1. Cler'gy-man, a minister of the Gos- | 8. Pro-tect'or, defender. |
| 1. A'mi-a-ble, lovely. [pel.] | 9. Crib, a child's bed. |
| 3. Reg-u-lar'i-ty, order. | 12. Mold'ing, shaping. |
| 3. Con-sole', to comfort. | 12. Re-sem'blance, likeness. |
| 4. In'no-cent, harmless. | 15. Goat, an animal of the sheep kind. |
| 4. Grass'plot, a level spot of grass. | 16. Carve, to cut wood or stone. |
| 7. For-lorn', forsaken. | 19. Ma'son, a bricklayer. |

ERRORS. — 1. *Mer'ri-ed* for *mar'ri-ed*; 1. *am'e-ble* for *a'mi-a-ble*; 3. *Reg-e-lar'i-ty* for *reg-u-lar'i-ty*; 3. *leas* for *least*; 7. *in'ner-cent* for *in'no-cent*; 8. *deu'ing* for *do'ing*; 9. *son'thing* for *some'thing*; 9. *och'ud* for *or'chard*; 10. *com'futs* for *com'forts*; 18. *ruth'er* for *rather*.

THE GOOD SON.

E. MANGIN.

1. SOME years ago, in a small village in England,^a there lived a clergyman, who had the care of a parish in the neighborhood. He was married to a very amiable young lady, and they lived in a neat, pretty, small house, which they called Primrose^b Cottage, because it was originally of the color of the primrose; though afterward it was hardly possible to know the color of the building, as it was nearly covered with ivy and honeysuckle.

2. Here they lived poor, but contented and happy, because they were both good, and greatly beloved. The wife was loved, because she used to help the sick and needy, and by giving, now and then, a piece of flannel or linen to such as wanted clothes in the winter time for themselves or their little ones; and by her way of doing all this, and her civil manner of speaking to people, she won their hearts still more.

3. The clergyman, on his part, gained general respect and

NOTES. — ^a See England, page 110, note c. ^b Prim'rose; a flowering plant found in abundance on the eastern continent, and some few species are seen in Canada. The flowers are white, red, or yellow, and very beautiful.

good-will by doing all his duties, public and private, with perfect regularity; and as if he took true pleasure in these and in nothing else. He was simple in his devotions, and with the sorrowful and dying among his flock he was sad and solemn; and when he could not console them otherwise, he would show that he at least felt for their misfortunes.

4. But with the young, the gay, and the happy, he seemed happy and gay himself, and encouraged them in their innocent sports and games; and when they played cricket or football, he would look on delighted, as he sat in his green arm-chair, on the little grass-plot before his own door; while his wife worked at her needle, seated near him, and their healthy, cheerful boy played in their sight.

5. These were their joyful times. Both were young; and if they had not fortune, they had hope to enliven them; and when they had an hour to spare from their different duties, they passed that hour in laying plans for the happiness of their dear son, who, at the time this history commences, was about five years old.

6. One day, however, the clergyman, on coming home after the church service was over, was silent and pale; he went to bed early; the next morning he could not rise, and in four days more he was dead.

7. And now woe came where joy had been, and weeping instead of smiles; and where all before had been hope, there was now nothing but despair. A new clergyman arrived, to fill the place of the last; and the poor, forlorn, and friendless mother was obliged to lead her innocent boy by the hand, from what was no longer their own door, and bid farewell forever to the Primrose Cottage.

8. Nothing can well be imagined more miserable than the unfortunate widow. In losing her husband, she had lost her protector and her beloved companion, all her power of doing good to others, and almost all her means of supporting herself, and one she loved more than herself, her little son. She had

no friends except among the poor, who can be of no use to such as are poor like themselves; and she had scarcely any money to hire a lodging, or buy a meal to eat.

9. But something she must do; and therefore, she went to the house of a humble farmer, a good man who had known her in better times, and he readily agreed to give her shelter in a small room, that looked out on an orchard at the back of his house, in which there was a bed for herself, and in a little closet behind it a crib for her boy.

10. It was also settled that they should share the plain food which the farmer and his wife were contented to eat; and by way of paying for these comforts, the poor lady undertook to do as much for them, as she was able to perform. By degrees she made herself useful; and she was so gentle and so sweet-tempered, and had so little pride, that at last they perceived they could not live happily without her.

11. Any spare time she had, she employed in teaching her boy to read and write; and at night, when he was in bed and asleep, and she thought no one observed, she would many a time, sit down and weep, then pray to God for pity, and at length go to sleep herself. In this manner, and walking with her boy in the orchard, and conversing with the farmer and his wife, and seldom being heard of or spoken to by anybody else, some years passed away.

12. Her son was not only the chief object of her affection, but her constant companion; and so fond was he of his mother, and so grateful to her, which is a strong proof of his having a noble mind, that he would hardly ever leave her; and while he was seated by her side, as children must do something, he used to amuse himself with cutting little bits of wood into different shapes, or molding a lump of bees-wax, which the farmer had given him, into the resemblance, as he thought, of birds, cows, and so forth.

13. He at last finished the likeness of a goat in wax, so much to the satisfaction of his friends, that the farmer grew

proud of showing the little figure to gentlemen and others passing by.

14. One day, an old gentleman, plainly clad, stopped for many minutes to look at the goat, as it stood in the parlor window, and presently coming in, asked very humbly to be allowed to examine the waxen figure. The farmer was pleased with this, and said, "Sit down, sir, and look at it as long as you like."

15. The old stranger sitting down, desired the farmer to tell him, if possible, who made the goat. The farmer said he would soon do that; and calling the boy from his mother's little room, introduced him to the old man, who made many inquiries about him; as, who he was, how old, and who was his teacher.

16. The boy answered that he lived with his mother, at the house of the good farmer where they then were; that he was nine years of age, and had learned to read and write from his mother, but had not been taught to carve or mold by any one.

17. The stranger then asked, with great humility, to see his mother, who immediately came out to him, and repeated the information which the boy had already given him.

18. The old man said he seemed to be a good child and rather ingenious; that he himself had once, in his better days, a turn for carving sticks and stones, and was pleased with anything of the kind; that he knew a stone-mason in the next village, who would, he thought, give the poor boy something to do in his way, if his mother had no objection; and that, with her leave, he would speak of him to the mason on his road home.

19. The boy, who seldom smiled, smiled now at the notion of having something large to carve. The mother was thankful to the old stranger, only she was rather sad at the thought of her boy being absent from her for some hours every day, as he must be if employed; but the good-hearted farmer and

his wife advised her not to refuse the offer, if the mason would agree to the old man's plan; and so he went away.

QUESTIONS. 2. What caused the clergyman's wife to be beloved? 3. How did the clergyman gain the good will of his people? 6. What happened to the clergyman? 8. What means of support had the clergyman's wife now? 9. Who gave her shelter? 11. How did she employ her spare time? 12. How did her son amuse himself? 13. What did Mr. N. offer to do for him? 19. How was the boy pleased with the proposal?

LESSON XXIII.

Spell and Define.

- | | |
|--|---|
| 1. Mes'sen-ger, one who carries a mes- | 9. Stat'ue, an image. |
| 2. Mel'an-chol-y, gloomy. [sage. | 10. In-de-pend'ence, freedom from want. |
| 3. O-be'di-ent, submissive. | 12. In-gen'ious, skilful to invent. |
| 4. Re-spect'ful, full of respect. | 13. Char'i-ot, a carriage of state. |
| 4. Ex-ceed'ing-ly, in a high degree. | 14. Liv'er-y, a servant's dress. |
| 6. Streaks, stripes. | 17. Con'se-quence, distinction. |
| 7. Shed'ding, pouring out. | 20. Guin'ee, gold coins. |

ERRORS. 2. *De'sunt* for *de'cent*; 2. *coun'try-mun* for *coun'try-man*; 3. *sev'ral* for *sev'er-al*; 3. *o-be'je-ent* for *o-be'di-ent*; 6. *us'yal-ly* for *us'u-al-ly*; 9. *mod'l* for *mod'el*; 10. *mist'ris* for *mis'tress*; 11. *gound* for *gown*; 13. *fort'nit* for *fort'night*; 14. *lyve'ry* for *liv'er-y*; 20. *gin'er-ous* for *gen'er-ous*.

THE GOOD SON, — CONCLUDED.

E. MANGIN.

1. IN a few days after this visit from the old stranger, the boy's mother received a letter signed N., but nothing more, telling her that, if her son would go along with the messenger who left the letter, he would take him to the mason they had spoken of together; and as the distance was but about half a mile, the exercise of walking would do him good.

2. A decent looking countryman waited for him; the mother sighed, but let him go; the boy went, half joyful, half melancholy, and the farmer, who greatly liked the child, went with him, and promised to bring him back on his return from market.

3. For several months, this obedient child continued to attend his master the mason, and was always regular in returning to his mother, at the end of three or four hours, each day. To her the first sound of his foot and sight of his face, were always welcome.

4. He was as respectful and tender toward her as ever, and in fact in nothing was he changed, except in what is now to be mentioned. He said he was exceedingly fond of the work he had to do, and that his master praised him; but still he made a sort of secret of what he was doing while away.

5. He was a boy of uncommon character, and had the serious face and the sensible words, in talking, of boys three years older than himself; insomuch that his observing mother felt a sort of respect for him, and allowed him to keep his secret as long as he chose.

6. Some more time had passed in this manner, when toward the sunset of a fine summer's day, as the melancholy widow was sitting outside of the cottage door, now and then talking to her son, and often looking up at the streaks of crimson and gold, which adorned the sky, the farmer came home much later than he usually did, and said he had a letter for the boy's mother, which he was desired to give into her own hands.

7. The widow took the letter into her apartment; but, presently afterward, rather ran than walked out again, giving the letter to the farmer and his wife to read, whilst she herself, shedding many tears, threw her arms round her boy's neck, and kissed his cheeks, crying out, "My dear, — my excellent child!"

8. The farmer having read the letter, seemed as much astonished and rejoiced as she herself was. And it was no wonder that those who loved the boy, and wished him well, should be pleased with the news in the letter.

9. It was, as before, signed N., and informed the delighted

mother, that her son had made a model^a in clay for a statue, and sent his performance to him in London;^b that he had shown it to several great judges of the art; and that they, as a reward, had sent the mother, for the use of her ingenious boy, the sum of fifty pounds.^c

10. This was indeed a sum much larger than she had been mistress of for many a long day, and at once gave her independence. Her generous and now proud and happy boy put a bank note for the money into his mother's hand, and was going to speak, but could not; some tears fell from his eyes on his mother's cheek as she embraced him; and both went, as the mother said, to walk together in the orchard, but perhaps it was to sit down and weep for joy.

11. They could now afford, in some measure, to reward the kind farmer and his wife for their former friendly behavior, by making them a handsome present; and accordingly the widow bought a fine, but not too fine, gown for the wife, and a most beautiful young spotted cow for her husband.

12. But wonders, instead of ending with what had just happened, were only beginning. In a year or two after, the ingenious youth, who was more and more pleased with his employment, made a statue of white marble,^d and wrote to his friend N. to tell him what he had done, and to say he was ashamed to show his work to any one except him, but greatly wished that he could see it.

13. In about a fortnight from this time, as he was returning to the cottage after finishing his work for the day, and had just reached the door, he heard the noise of carriage wheels, and scarcely had he entered, and while he was yet holding his mother's hand in his, a chariot drove up and stopped.

14. A servant in rich livery opened the carriage door, and

NOTES. — ^a Before sculpturing a statue of stone, it is the practice of sculptors to make a representation of their design, by molding it in clay or some other soft substance. ^b See London, page 87, note a. ^c Fifty pounds are equal to about 242 dollars. ^d Marble; limestone or carbonate of lime, of various colors, as green, red, black, white, &c.; the white is commonly used for statuary.

to the utter amazement of the boy, his mother, the farmer, and his wife, out of the carriage came the old gentleman, Mr. N., — for they knew him by no other name, — dressed much as before, and as before, civil and humble in his look and way of speaking.

15. He shook hands with them all round ; and then seating himself, said, “ I have rather a long story to tell, — that is, a long one for me, as I am not fond of using many words.” And then he proceeded, addressing himself with great respect chiefly to the boy’s mother.

16. “ As you have been in London, madam, you may have seen such and such marble statues,” which he mentioned. She said she well remembered them, and how beautiful they were. “ Well, madam,” said he, “ they were made by me,^a as some others which you may not have seen.

17. “ I obtained a little fame, a good deal of money, and some share of credit among persons of consequence in town, who are pleased to say that I understand my art, and they generally show favor to any one whom I recommend. I formerly suspected that your son had genius, a gift that few have.

18. “ I have long been satisfied that he had great talents, and, unknown to him, have examined a piece of sculpture he has just finished, and have shown it to better judges than myself.”

19. Then turning toward the young man, he added, “ And now I have the pleasure of presenting you with the price which the king himself has commanded me to pay you, for the beautiful statue you have made, and which I shall take with me to London, to be placed in the royal palace.

20. “ The money, my young friend, is one thousand guineas,^b a large sum, but not too much for the work of genius you have produced, nor for the wise and generous use I know you will make of it.”

NOTES. — ^a Flaxman, Chantry, Gahagan, were distinguished sculptors in London.
^b One thousand guineas are equal to nearly five thousand dollars.

21. The rest of the youth's story is easily told; he soon made a great fortune, and gained such renown that a statue by him reflected honor on his country. He rendered his beloved mother as happy as her son's virtuous name, and the wealth he shared with her, could make her; enriched the good farmer and his wife to their hearts' content; and never for a day forgot his debt of love and gratitude to the Old Stranger.

QUESTIONS. 4. How did the son conduct towards his mother? 4. How was he pleased with his work? 9. What did the mother receive for the model of the statue her son had made? 9. *What is it customary for the artist to do before sculpturing a statue in stone?* 9. *What is the value of fifty pounds?* 11. What present did the mother make to the farmer and his wife? 12. *What is marble?* 12. *What kind is used for statuary?* 16. *What distinguished sculptors in London can you mention?* 20. How much did the king pay her son for his marble statue? 20. *What are a thousand guineas worth?* 21. How afterwards was a statue by him regarded?

LESSON XXIV.

Spell and Define.

- | | |
|---|---------------------------------------|
| 1. Cur'few, an evening bell. | 13. Pen'u-ry, extreme poverty. |
| 3. Mop'ing, stupid, sluggish. | 15. In-glo'ri-ous, without renown. |
| 4. Yew'-tree, an evergreen tree. | 16. Ap-please', approbation, praise. |
| 7. Glebe, turf. | 18. In-gen'u-ous, frank, undisguised. |
| 10. Aisle, a walk in a church. [breast. | 19. Mad'ding, furious, raging. |
| 11. Bust, a human statue down to the | 20. Un-couth', rough, awkward. |
| 12. Ce-les'tial, heavenly. | 25. Swain, a husbandman, herdsman. |

ERRORS. — 5. *Strill* for *shrill*; 6. *hurth* for *hearth*; 7. *jo'cund* for *joc'und*; 9. *hur'ald-ry* for *her'ald-ry*; 13. *spiles* for *spoils*; 15. *dawnt'less* for *daunt'less*; 16. *his'try* for *his'to-ry*; 17. *for-bayde'* for *for-bade'*; 17. *shet* for *shut*; 18. *srine* for *shrine*; 20. *un-cowth'* for *un-couth'*; 23. *hayth* for *heath*.

ELEGY WRITTEN IN A COUNTRY CHURCHYARD.

GRAY.

1. THE curfew tolls the knell of parting day;
 The lowing herds wind slowly o'er the lea;
 The plowman homeward plods his weary way,
 And leaves the world to darkness and to me.

2. Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds ;
Save where the beetle wheels his drony flight,
And drowsy tinklings lull the distant folds ;
3. Save that, from yonder ivy-mantled tower,
The moping owl does to the moon complain
Of such, as wandering near her secret bower,
Molest her ancient solitary reign.
4. Beneath these rugged elms, that yew-tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell forever laid,
The rude forefathers of the hamlet sleep.
5. The breezy call of incense-breathing morn,
The swallow twittering from the straw-built shed,
The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed.
6. For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care ;
No children run to lisp their sire's return,
Or climb his knees, the envied kiss to share.
7. Oft did the harvest to their sickle yield ;
Their furrow oft the stubborn glebe has broke ;
How jocund did they drive their team afield !
How bowed the woods beneath their sturdy stroke !
8. Let not ambition mock their useful toil,
Their homely joys and destiny obscure ;
Nor grandeur hear, with a disdainful smile,
The short and simple annals of the poor.

9. The boast of heraldry,^a the pomp of power,
And all that beauty, all that wealth e'er gave,
Await alike the inevitable hour;—
The paths of glory lead but to the grave.
10. Nor you, ye proud, impute to these the fault,
If memory o'er their tomb no trophies raise,
Where, through the long-drawn aisle and fretted vault,
The pealing anthem swells the note of praise.
11. Can storied urn or animated bust,
Back to its mansion call the fleeting breath?
Can honor's voice provoke the silent dust,
Or flattery soothe the dull, cold ear of death?
12. Perhaps, in this neglected spot, is laid
Some heart once pregnant with celestial fire;
Hands that the rod of empire might have swayed,
Or waked to ecstasy the living lyre.
13. But knowledge to their eyes her ample page,
Rich with the spoils of time, did ne'er unroll;
Chill penury repressed their noble rage,
And froze the genial current of the soul.
14. Full many a gem of purest ray serene
The dark, unfathomed caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.
15. Some village Hampden,^b that, with dauntless breast,
The little tyrant of his fields withstood;

NOTES.—^a Her'ald-ry; the art, practice, or science of recording genealogies, and blazoning arms or ensigns armorial. It also teaches whatever relates to the marshaling of cavalcades, processions, and other public ceremonies. ^b Hampden (ham'den) John; an Englishman distinguished for his patriotism and military valor, born in London, in 1594.

Some mute, inglorious Milton^a here may rest ;
Some Cromwell,^b guiltless of his country's blood.

16. The applause of listening senates to command,
The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
And read their history in a nation's eyes,
17. Their lot forbade ; nor circumscribed alone
Their growing virtues, but their crimes confined ;
Forbade to wade through slaughter to a throne,
And shut the gates of mercy on mankind ;
18. The struggling pangs of conscious truth to hide,
To quench the blushes of ingenuous shame ;
Or heap the shrine of luxury and pride
With incense kindled at the muse's flame.
19. Far from the madding crowd's ignoble strife,
Their sober wishes never learned to stray ;
Along the cool, sequestered vale of life
They kept the noiseless tenor of their way.
20. Yet e'en these bones from insult to protect,
Some frail memorial still erected nigh,
With uncouth rhymes and shapeless sculpture decked,
Implores the passing tribute of a sigh.
21. Their name, their years, spelled by the unlettered muse,
The place of fame and elegy supply ;
And many holy texts around she strews,
That teach the rustic moralist to die.

NOTES. — ^a Milton (John) ; one of the most eminent of the English poets, born in London, 1608. ^b Cromwell (Oliver) ; an eminent statesman and general, commonly styled the Protector of the Commonwealth of England, born in 1599.

22. For who, to dumb forgetfulness a prey,
This pleasing, anxious being e'er resigned,
Left the warm precincts of the cheerful day,
Nor cast one longing, lingering look behind ?
23. On some fond breast the parting soul relies ;
Some pious drops the closing eye requires ;
E'en from the tomb the voice of nature cries,
E'en in our ashes live their wonted fires.
24. For thee, who, mindful of the unhonored dead,
Dost in these lines their artless tale relate,
If chance, by lonely contemplation led,
Some kindred spirit shall inquire thy fate,
25. Haply some hoary-headed swain may say,
"Oft have we seen him, at the peep of dawn,
Brushing with hasty steps the dews away,
To meet the sun upon the upland lawn.
26. "There, at the foot of yonder nodding beech,
That wreathes its old fantastic roots so high,
His listless length at noontide would he stretch,
And pore upon the brook that bubbles by.
27. "Hard by yon wood, now smiling as in scorn,
Muttering his wayward fancies, he would rove ;
Now drooping, woeful, wan, like one forlorn,
Or crazed with care, or crossed in hopeless love.
28. "One morn, I missed him on the accustomed hill,
Along the heath, and near his favorite tree ;
Another came, nor yet beside the rill,
Nor up the lawn, nor at the wood, was he.
29. "The next, with dirges due, in sad array,
Slow through the churchyard path we saw him borne ;

Approach and read, for thou canst read, the lay
 'Graved on the stone beneath yon aged thorn :'" —

30. "Here rests his head upon the lap of earth,
 A youth to fortune and to fame unknown ;
 Fair science frowned not on his humble birth,
 And melancholy marked him for her own.
31. "Large was his bounty, and his soul sincere ;
 Heaven did a recompense as largely send.
 He gave to misery all he had, — a tear ;
 He gained from heaven, — 'twas all he wished, — a
 friend.
32. "No further seek his merits to disclose,
 Or draw his frailties from their dread abode, —
 There they alike in trembling hope repose,
 The bosom of his Father and his God."

QUESTIONS. 9. *What is the meaning of heraldry?* 15. *Who was Hampden?*
 15. *Who was Milton?* 15. *Who was Cromwell?* What can you see in this piece
 particularly beautiful?

LESSON XXV.

Spell and Define.

- | | |
|--|---|
| 1. Quad'ru-peds, four-footed animals. | 4. Ca-noes', Indian boats. |
| 1. San'guin-a-ry, bloodthirsty, cruel. | 4. Lungs, the organs of respiration. |
| 1. Pel'age, the hair or fur of wild animals. | 5. Shoul'der-blade, the broad bone of the shoulder. |
| 1. Va'ri-e-ga-ted, diversified with colors. | 8. En'ter-pris-ing, active, resolute. |
| 2. Te-na'cious, retentive, holding fast. | 8. Sand'-bar, a bank of sand. |
| 3. Ex-plor'ed, examined. | 9. Ex-trem'i-ty, the utmost point. |
| 3. Con-fir-ma'tion, evidence, proof. | 9. Claws, the nails of an animal. |

ERRORS. — 1. *Va'ri-e-ga-ted* for *va'ri-e-ga-ted* ; 3. *mount'ings* for *mount'ains* ;
 4. *cay-neus'* for *ca-noes'* ; 6. *wil'lers* for *wil'lows* ; 8. *to-ward'* for *to'ward* ; 8. *trem'en'jous* for *tre-men'dous* ; 4. *hun'derd* for *hund'ed* ; 9. *eights* for *eighths*.

THE GRIZZLY BEAR.

J. D. GODMAN.

1. THE grizzly bear, justly considered as the most dreadful and dangerous of North American quadrupeds, is the despotic

and sanguinary monarch of the wilds over which he ranges. The color varies according to age, and his particular state of pelage; and hence he has been described as brown, white, and variegated; although evidently of the same species.

2. He is remarkably tenacious of life, and on many occasions, numerous rifle-balls have been fired into his body without much apparent injury. In fact, the chance of killing a grizzly bear, by a single shot, is very small, unless the ball penetrates the brain, or passes through the heart.

3. Instances are related by travelers who have explored the countries in the vicinity of the Rocky Mountains,^a of from ten to fourteen balls having been discharged into the body of one of these bears before he expired. In confirmation of these statements, we here introduce the following sketch from the journals of Lewis^b and Clarke.^c

4. One evening, the men in the hindmost of one of Lewis and Clarke's canoes, perceived one of these bears lying in the open ground, about three hundred paces from the river; and six of them, all good hunters, went to attack him. Concealing themselves by a little eminence, they were able to approach within forty paces unperceived. Four of the hunters now fired, and each lodged a ball in his body, two of which passed directly through the lungs.^d

5. The bear sprung up, and ran furiously, with open mouth, upon them; two of the hunters, who had reserved their fire, gave him two additional wounds, and one breaking his shoulder-blade, somewhat retarded his motions. Before they could again load their guns, he came so close on them, that they

NOTES. — ^a Rock'y Moun'tains; a range of mountains in the western part of the United States and British America, four thousand miles long, and three miles high.

^b Lewis (Meriwether); a bold and enterprising traveler, chosen by Congress, in 1803, to explore the north-western part of the United States. He was born in Virginia, in 1774. ^c Clarke (William); the companion of Lewis in his exploring expedition,

and afterward agent of the United States Indian affairs. ^d The lungs, in popular language called the lights, are the organs of respiration in men and animals; they fill nearly the whole chest, and are formed of an almost infinite number of cells filled with air.

were obliged to run toward the river; and before they had gained it, the bear had almost overtaken them.

6. Two men jumped into the canoe; the other four separated, and concealing themselves among the willows, fired as fast as they could load their pieces. Several times the bear was struck, but each shot seemed only to direct his fury toward the hunters; at last, he pursued them so closely that they threw aside their guns, and jumped from a perpendicular bank, twenty feet high, into the river.

7. The bear sprung after them, and was very near the hindmost man, when one of the hunters on the shore shot him through the head, and finally killed him. When they dragged him on shore, they found that eight balls had passed through his body in different directions.

8. On another occasion, the same enterprising travelers met with the largest bear of this species they had ever seen. When they fired, he did not attempt to attack them, but fled with a tremendous roar; and such was his tenacity of life, that although five balls had passed through the lungs, and five other wounds had been inflicted, he swam more than half across the river to a sand-bar, and survived more than twenty minutes.

9. This bear weighed five or six hundred pounds, at least, and measured eight feet seven inches and a half, from the nose to the extremity of the hind feet; five feet ten inches and a half around the breast, and his claws were four inches and three eighths in length.

QUESTIONS. 1. What is said of the ferocity of the grizzly bear? 1. What is his color? 2. What is said of the chance of killing him by a single shot? 3. *What is said of the Rocky Mountains?* 3. How many balls are sometimes fired into these bears before they expire? 3. *Who was Lewis?* 3. *Who was Clarke?* 4. *What are the lungs?* 7. How many balls passed through the body of the bear, killed by the company of Lewis and Clarke? 8. How many balls did the second bear receive before he expired? 9. How much did he weigh? 9. What was his length?

LESSON XXVI.

Spell and Define.

- | | |
|---|---|
| 1. Cot'ton-mill, a cotton-factory. | 10. Lo-co-mo'tive, a steam-engine on wheels. |
| 3. Ma-chine', a piece of mechanism. | 10. Rail'-road, a road constructed with iron rails. |
| 4. Trans-form'ed, changed in form. | 11. Ap-pa-ra'tus, utensils, instruments. |
| 4. Steam'-en-gine, an engine worked by steam. | 17. Or'gan, a natural instrument of ac- |
| 6. In-hab'it-ants, residents, citizens. | 20. Mir'rors, looking-glasses. [tion. |
| 7. Aq'ue-duct, an artificial channel for water. | 20. Cat'a-logue, a list of names. |
| 8. In-ter-rupt'ing, hindering. [chines. | 21. Res-er-voir', a cistern. |
| 9. Ma-chin'ist, one who makes ma- | 25. O-be'di-ence, submission. |

ERRORS.—7. *A'que-duct* for *aq'ue-duct*; 9. *heerd* for *heard*; 10. *sin'ge-lar* for *sin'gu-lar*; 16. *range* for *rânge*; 17. *or'gin* for *or'gan*; 17. *wat* for *what*; 21. *res'er-voir* for *res-er-voir'*; 24. *dis-crib'ed* for *de-scrib'ed*.

A WONDERFUL MACHINE.

G. L. DEMAREST.

1. I HAVE been in a cotton-mill, where a quantity of raw cotton was put into a machine, and when it was finished, became a piece of handsome printed calico, ready to be made up into beautiful dresses.

2. The machinery in the cotton-factory is wonderful; but I know of a machine more wonderful, than any you will find there. It is one that not only does more astonishing things than the cotton-gin,^a but actually made the mill and its contents.

3. I have read of a paper-mill^b in the state of New Jersey,^c into which was put a number of old rags, and in a very short time, they came out a printed book! Wonderful, indeed! you say; but there is a machine which does greater things than this, and without which even that paper-mill could not have been made!

NOTES.—^a *Cot'ton-gin*; a machine to separate the seeds from cotton, invented in 1792, by the celebrated mechanic Eli Whitney, of Westborough, Mass. ^b The art of manufacturing paper from cotton was known to the Arabians in 704, and afterward transferred to Spain, where paper-mills were first built in 1100. ^c *New Jer'sey*; one of the Middle States, lying south of the state of New York.

4. I have been carried over roads of iron with astonishing speed, by the power of steam; and the same immense force has often borne me swiftly over the waters, in spite of high wind or heavy tide. But the machine of machines is one which surpasses the rail-road^a or the steam-boat,^b in wonders. It is that machine by which iron is dug out of the earth, and transformed into smooth rails on a level road, and which is the father of the steam-engine!^c

5. Have you ever been into a large city? What numerous houses of all descriptions do you find! Dwellings, churches, markets, court-houses, stores, workshops, — all were made by this machine I speak of.

6. Were you ever in Philadelphia?^d There, are the great Fairmount Water-works,^e which dip up water from the Schuylkill river, and send it all over the city for the use of the inhabitants. What a machine it was, which made the great water-works, and keeps them in operation!

7. Do you live in the neighborhood of the city of Boston?^f From great distances you can see the Bunker Hill Monument.^g It is a wonderful machine which erected it! Have you ever seen the Croton Aqueduct,^h of the great city of New York?ⁱ What a wonderful piece of work it is!

NOTES. — ^aThe first rail-road ever constructed for transportation of merchandise and passengers, was completed in England, in 1825. ^bThe first steam-boat was invented by an American named Fitch, about 1793; the first successful one, by Robert Fulton, of New York, in 1803. ^cThe steam-engine was first invented in England by the Marquis of Worcester, in 1663; reinvented by Captain Savary, in 1696, and subsequently much improved by Newcomen and Watt. ^dPhil-a-del'phi-a; a city in Pennsylvania, the second in size in the United States. It is situated on the Delaware river, and contains 228,000 inhabitants. ^eFair'mount water'-works; machinery by which the city of Philadelphia is supplied with pure water. The Schuylkill River is dammed up at Fairmount, and the water is conveyed from it into the city through iron pipes. ^fBoston; a large city in Massachusetts, containing 93,000 inhabitants. ^gBunker Hill Monument; a monument in Charlestown, Mass., erected to the memory of those who fell in the battle of Bunker Hill, June 17, 1776. It is made of granite, 220 feet high, and 30 feet square at the base. ^hThe Croton Aqueduct was built by the city of New York at an expense of 12½ millions of dollars; it will furnish 60,000,000 gallons of water daily. ⁱNew York'; the largest city in the United States, situated on Manhattan island, and containing 312,000 inhabitants.

8. A huge pipe of stone and mortar, over forty miles in extent, running over hills and valleys, even the solid rock not interrupting its course ; and then miles of iron pipes, all passing through the ground under the streets of the city, carrying into the very houses of the citizens pure water which descended from heaven at a distance, it may be, of fifty or sixty miles ! It must be a wonderful machine that made that aqueduct !

9. This machine, which can work such miracles, was made by the greatest Machinist of whom the world has ever heard, or will ever hear. He has made other machines equally wonderful, in some respects, and yet not to be compared with this in the astonishing nature of its construction and its work. I will attempt to describe some of the qualities of this machine.

10. It is a locomotive ; that is, it moves from place to place. It differs from a rail-road locomotive in this, that the latter must move on iron rails, in one direction only ; while the former can move in any direction. It moves by means of a very singular contrivance of cords, hinges, and levers, by which the instruments of motion are raised, advanced, and allowed to fall ; and thus the machine is removed by itself from place to place, according to the will of the owner.

11. The rail-road locomotive must be stopped before it arrives at the end of the rails, or it will be much injured itself, and do serious damage to other things and persons. It cannot of itself lay down other rails so as to go further on, nor can it go on without rails ; neither has it any apparatus by which it can support itself in the water.

12. If it should fall into a river, it would certainly sink. But the great machine of which I have spoken, has been so contrived, that if the owner understands its use, and it falls into the water with him, it can be made to float on the surface, and even to cross the stream, if it is not too large, and reach dry land.

13. Nay, more ; if the owner wishes, the machine can manage so as to cross rivers without wetting a particle, either by a contrivance arranged a little way up in the air, or by apparatus constructed by itself, floating on the water.

14. This astonishing machine is provided with a sort of looking-glass, by which the owner perceives what is going on about him, and some things even at the distance of a vast number of miles.

15. It can also reveal what other people think ; and I know of some cases where it actually shows what was going on thousands of years ago ! Sometimes the appearances in this looking-glass are very beautiful indeed, and give the owner much delight.

16. The machine has also a drum, on which, if the people beat in a certain way, the owner understands and enjoys many things which he cannot get within the range of his looking-glass. Many persons experience a great deal of pleasure in having this drum beaten. I do myself.

17. There is an organ by which the owner sometimes makes known his wants, and sometimes discloses what has appeared in the looking-glass, or struck the drum. This organ, if properly used by the owner of the machine, can give much pleasure to other people ; and frequently it has made persons weep as if their hearts would break, and others laugh with excessive delight.

18. No one ever heard of a paper-machine that made anything but paper ; or of a pin-machine anything but pins ; a printing-machine^a that did anything but print ; or a sawing-machine anything but saw.

19. But this wonderful machine can work at all trades. It can make paper or paper-machines ; pins or pin-machines ;

NOTE. — ^aThe art of printing and printing-presses are said to have been invented in 1436, by John Gutenberg, of Mentz, in Germany.

printing-machines, sawing-machines, or machines of any other kind that can be thought of.

20. It can print and bind books, saw, sew, cook, make tables, lamps, chains, clocks, mirrors, crockery, or anything else. Indeed, if I were to make a catalogue of the various kinds of work which this machine can do, there would be no room for any other matter in this book, however small the type might be.

21. The way this machine is kept in operation is very curious. The substances necessary for this purpose, though of various kinds, are obtained by the machine itself, and put into a mill, where they are torn to pieces and ground very finely. After this, they pass into a reservoir, where they remain till they are softened and moistened.

22. They then go into other parts, where, by some means, after undergoing certain processes, they are thrust into numerous pipes, through which they pass into all parts of the machine ; and so long as these substances are kept in motion, and renewed from time to time, so long does the machine have the power of action.

23. This machine must be kept still for some hours every day, or it will very soon wear out. It sometimes gets out of order, on account of the improper substances put into it, and sometimes on account of violence done to it. Instances are known, however, where it has lasted more than a hundred years before it ceased to be of use ; and yet it has frequently been known to stop its action in a few hours.

24. I have a machine like that I have imperfectly described, and so have you. It is the BODY. Do you take care of it properly ? Do you use it aright ? Are you sufficiently thankful to the great Machinist who gave you such a marvelous gift ? The great Machinist is God. Do you love him for his goodness ? Do you thank him for his favors ?

25. The best thanks you can give him are obedience, mercy, purity, peace, honesty, gentleness, and goodness. Then

determine that you will henceforth love and serve him as your Father and Friend.

QUESTIONS. What can this wonderful machine do more than the cotton-gin? 2. *What is the cotton-gin, and who invented it?* 3. What can the machine do more than the paper-mill? 3. *How early was the art of making paper from cotton known?* 3. *When and where were paper-mills first built?* 4. Of what is this machine the father? 4. *When was the first rail-road completed?* 4. *When and by whom was the first successful steam-boat invented?* 4. *When and by whom was the steam-engine invented?* 6. *What is Philadelphia?* 6. *What are the Fairmount Water-works?* 7. *What is said of Boston?* 7. *What is Bunker Hill Monument?* 7. *What is said of New York?* 8. What is the Croton Aqueduct? 7. *What did it cost?* 9. Who made this wonderful machine? 10. What are some of its qualities? 18. *When was the art of printing invented?* 21. How is this machine kept in operation? 24. What is its name, and who made it? 25. What should we give him for his goodness?

LESSON XXVII.

Spell and Define.

- | | |
|---|-------------------------------------|
| 1. Un-trod'den, not marked by the feet. | 5. Tor'rent, a rapid stream. |
| 3. Ar-ray'ed, put in order. | 6. Can'o-py, a covering over head. |
| 3. Charg'er, a horse used in battle. | 7. Com'bat, battle. |
| 4. Steed, a horse. | 7. Chiv'al-ry, valor and dexterity. |
| 4. Ar-till'le-ry, cannon. | 8. Sep'ul-cher, a grave. |

ERRORS.—3. *Hos'man* for *horse'man*; 3. *jine* for *join*; 4. *ar-till'ry* for *ar-till'le-ry*; 7. *tchiv'al-ry* for *chiv'al-ry*; 8. *sol'jers* for *sol'diers*.

HOHENLINDEN.^a

T. CAMPBELL.

1. ON Linden, when the sun was low,
All bloodless lay the untrodden snow,
And dark as winter was the flow
Of Iser^b rolling rapidly.
2. But Linden saw another sight,
When the drum beat at dead of night,
'Commanding fires of death to light
The darkness of her scenery.

NOTES.—^a Ho'hen-lin'den; a valley in Bavaria, one of the German states, celebrated for the victory of the French over the Austrians, in 1800. ^b Iser (E'iser); a river in Bavaria, flowing into the Danube.

3. By torch and trumpet fast arrayed,
Each horseman drew his battle blade,
And furious every charger neighed,
To join the dreadful revelry.
4. Then shook the hills with thunder riven,
Then rushed the steed to battle driven,
And louder than the bolts of heaven
Far flashed the red artillery.
5. But redder yet that light shall glow
On Linden's hills of blood-stained snow,
And bloodier yet the torrent flow
Of Iser rolling rapidly.
6. 'Tis morn; but scarce yon level sun
Can pierce the war-clouds, rolling dun,
Where furious Frank,^a and fiery Hun,^b
Shout in their sulph'rous canopy.
7. The combat deepens; — on, ye brave,
Who rush to glory or the grave!
Wave, Munich!^c all thy banners wave!
And charge with all thy chivalry!
8. Few, few shall part, where many meet!
The snow shall be their winding-sheet,
And every turf beneath their feet
Shall be a soldier's sepulcher!

NOTES. — ^a Frank; a name signifying a Frenchman, because the French are descended from the Franks. ^b Hun; a name signifying a Hungarian or Austrian, because the Hungarians, who go under the general name of Austrians, are the descendants of the Huns. ^c Munich (mū'nik); the capital of Bavaria, containing 60,000 inhabitants.

QUESTIONS. *What is Hohenlinden or Linden, and for what is it distinguished?*
 1. *What is Iser?* 6. *What is the meaning of Frank?* 6. *What of Hun?*
 7. *What is said of Munich?*

LESSON XXVIII.

Spell and Define.

- | | |
|---|---|
| 1. Ham'mock, a swinging bed. | 7. Mar'in-er, a seaman, a sailor. |
| 2. Dis-close', to open to view. | 7. Grat-i-fi-ca'tions, pleasures, delights. |
| 3. Ex-haust'ed, expended. | 8. Lamb'kins, small lambs. |
| 3. In-re-sist'i-ble, that cannot be op-
posed. | 9. Tem-pest'u-ous, very stormy. |
| 5. Mi-rac'u-lous, supernatural, wonder-
ful. | 10. Satch'el, a little sack or bag. |
| 6. Sub-sist'ence, means of support. | 10. Re-plen'ish-ed, filled, supplied. |
| | 12. Con'sti-tu-ted, composed, made. |
| | 13. Cot'tage, a cot, a small dwelling. |

ERRORS. — 1. *Dreat'ful* for *dread'ful*; 1. *stawm* for *storm*; 5. *suj-est'ed* for *sug-gest-ed*; 7. *stran'ger* for *strân'ger*; 8. *tile* for *toil*; 8. *pars'ter* for *pas'ture*; 10. *ves'sl* for *ves'sel*; 11. *ketch* for *catch*; 12. *ev'ry* for *ev'er-y*; 14. *brile* for *broil*.

REWARD OF HOSPITALITY.

1. DARK was the night, and dreadful was the storm, when James Corbett was aroused from his hammock by a cry of, "A leak! a leak! all hands to the pumps!" Without a moment's delay he hurried on his clothes, and flew to the assistance of his shipmates; but, alas! their exertions were unavailing.

2. The lightning, which glared through the profound darkness, only served to disclose the rocks on which they had already struck; and the terrific thunder, which rolled over their heads, added fresh terror to the lamentations of those who considered that in a few moments they might be forever swallowed up in the bosom of the ocean.

3. After laboring at the pumps till his strength was completely exhausted, James went upon deck, in the hope of recovering his breath and strength. Here, however, he had the misfortune to behold his beloved father perish before his eyes; and in a few moments he himself was swept into the sea by a tremendous wave, which broke over the ship with irresistible violence.

4. Providentially, however, the vessel was at a very short distance from the coast; and as the tide was setting in strong-

ly toward the shore, our young sailor was thrown upon the beach, before he was completely deprived of his senses.

5. After waiting till daybreak, he looked around and perceived a church at a short distance. This suggested the propriety of his returning thanks to the Almighty for his miraculous preservation; and this duty he performed, in the best manner he could, before he attempted to set forward.

6. He then committed himself to the protection of Heaven, and wandered he knew not whither, having neither a hat upon his head nor shoes on his feet, destitute of a single penny, and dependent upon the charity of strangers even for the means of subsistence.

7. After walking several hours, our young mariner arrived at a pleasant spot between Dover^a and Sandgate,^a where Ralph Martin was accustomed to keep his father's sheep. In this place, Ralph had passed the greater part of his life, a stranger to the gratifications of luxury, and the wants of ambition.

8. He was alike exposed to the scorching heats of summer, and the pinching frosts of winter; yet, if his sheep were healthy and his lambkins numerous, he was always perfectly contented. He thought it no toil to lead them up and down the hills, if by the change they obtained better pasture.

9. The weather, on the preceding night, having been extremely tempestuous, and the coast being strewed with wrecks, Ralph felt the tear of sympathetic tenderness start into his eyes as he gazed around, when the shipwrecked sailor had approached him, and earnestly solicited a morsel of bread.

10. Ralph's satchel was not very well replenished, but what he had he freely gave, and sincerely wished it had been more. The poor boy whom he relieved thanked him with unaffected gratitude, and informed him of the particulars of his shipwreck. His father, he said, had been a captain of a vessel which traded from an Italian city to London.^b

NOTES. — ^a Do'ver and Sand'gate; towns on the southern coast of England.

^b See London, p. 87, note a.

11. They were returning from a very prosperous voyage when they were overtaken, in the channel, by a gale of wind. It continued three days, and they were, at length, wrecked on the coast of Kent. He saw his father, endeavoring to catch hold of a rope, miss his aim, and fall overboard. He was then carried into the sea, by an overwhelming wave, and escaped death only by being thrown upon the beach.

12. The youth wept as he gave this recital; and Ralph, whose kind heart felt for every one, wept also. He had two shillings and a few halfpence in his pocket, and these constituted his only possessions; but he gave them willingly to relieve a fellow-creature in distress.

13. As the youth had traveled a long way without shoes, he very thankfully accepted Ralph's offer of remaining with him till the next day. Accordingly, they continued with the sheep till it was time for them to be taken home, and then Ralph led his guest to his father's cottage.

14. He introduced him to his mother; and she, with great good nature, prepared to broil them a slice of bacon for their supper. This was a most delicious treat to the sailor; and Ralph, who had given away his dinner, thought it more than usually good.

15. After supper, they retired to rest; and the next morning, when Ralph led out his flock, the poor traveler, being offered a pair of old shoes and a hat, took his leave, with many thanks, and recommenced his weary journey.

QUESTIONS. 1. What aroused James Corbett from his hammock? 3. What afterward happened to his father and himself? 4. Where was the young sailor thrown? 5. To whom did he return thanks? 6. To whom did he then commit himself? 7. *What are Dover and Sandgate?* 9. Whom did he meet with on the coast? 10. What did Ralph give him? 11. What account did the boy give of the storm? 14. What did Ralph's mother prepare them for supper?

LESSON XXIX.

Spell and Define.

- | | |
|---|---|
| 1. Oc-cur'ren-ces, events, incidents. | 13. Mel'an-chol-y, gloomy, dejected. |
| 2. Pen'u-ry, extreme poverty. | 14. Af'flu-ent, wealthy, rich. |
| 4. Ne-ces'si-ties, wants, needs. | 14. Em-bark'ed, went on board a ship. |
| 5. Pri-va'tions, the loss of comforts. | 17. In-de-pend'ence, the ability to support one's self. |
| 8. Af-fa-bil'i-ty, civility, courteousness. | 19. Ben-e-fac'tor, one who confers a benefit. |
| 11. Rec'og-niz-ed, recollected as known. | 19. Peas'ant-ry, rural laborers. |
| 11. Mat'tress, a quilted bed. | |
| 12. Wag'on-er, one who drives a wagon. | |

ERRORS.—1. *Aw-most'* for *al-most'*; 1. *for-git'* for *for-get'*; 2. *mis-for'tin* for *mis-for'tune*; 4. *pore* for *poor*; 4. *dew'ing* for *do'ing*; 5. *o-bleeg'ed* for *o-blig'ed*; 11. *re-cog'niz-ed* for *rec'og-niz-ed*; 12. *set'ting* for *sit'ting*; 16. *wuth* for *worth*; 18. *fol'lers* for *fol'lows*.

REWARD OF HOSPITALITY,—CONCLUDED.

1. SEVERAL years passed away, and Ralph had almost forgotten the circumstance. He had, indeed, had sufficient on his mind to make him forget occurrences, even more important, having for a long time led a life of sorrow.

2. By misfortune, his father had been reduced to penury, and finally had abandoned his native land, leaving his wife and son, in the middle of a severe winter, without even shelter or the means of subsistence.

3. Ralph, however, being well known and generally respected, soon engaged himself as a shepherd, to a neighboring farmer, and hired a small cottage which stood at the foot of a hill adjoining the common. Here he lived, penuriously indeed, but contentedly, thankful that he could procure for his mother even this humble shelter.

4. The poor woman, smitten by misfortune, and borne down by advancing years, was incapable of doing anything for herself, and Ralph had not only to support, but to nurse her. He often found this task very difficult; but in proportion to his necessities he increased his exertions, and God, who rewards filial piety and industry, gave a blessing to all his efforts.

5. He was enabled to pay the rent of his cottage, and to

discharge some of the debts which his father had left, which being due to some of the poorest of the cottagers, they were ill able to lose. For this he was, indeed, obliged to toil very hard, and almost starve himself; but he cheerfully endured privations, while he saw his mother surrounded by a few comforts, and felt that he was discharging an important duty.

6. One evening, he was sitting reading to his aged parent, when he heard the rattling wheels of a carriage. Such a sound was so unusual in that spot, that, after expressing his surprise at it, he rose to see whither it was going. It stopped at the cottage, and from it alighted a man about thirty years of age.

7. Ralph made a respectful bow, and asked whom he was pleased to want.

8. "Yourself," replied the stranger, with much affability, "if, as I suppose, you are Ralph Martin."

9. Ralph said he was the person.

10. "And do you, indeed, not recollect me?" asked the stranger. "Do you not remember the poor sailor-boy whom you sheltered and relieved? I am he; and if you will give me another night's lodging and a slice of bacon, I will stay with you, and give you an account of the circumstances which have wrought such a change in my appearance."

11. Ralph, who, in the change which more than sixteen years had made, no longer recognized his shipwrecked acquaintance, was, however, extremely glad to see him in so much happier circumstances. He assured him of a hearty welcome, but added he had only a mattress of straw and a blanket to offer him.

12. "So much the better," replied Mr. Corbett; "it will remind me of former times. But now for my history. Give me that box; it will make an excellent chair, and we shall be more at our ease, sitting. When I left you, I determined, if possible, to travel to London;^a and by the kindness of a wag

oner, who seemed to feel deeply for my misfortunes, I arrived there on the third day.

13. "I found my mother in the greatest affliction; she had just been informed of the melancholy fate of my father, and was almost inconsolable. The sight of me, however, whom she had also believed dead, in some degree revived her spirits.

14. "I was happy to find she was left in comfortable, though not affluent, circumstances; and as there was a small provision for each of the children, I took my share, and embarked with it for the East Indies,^a where I had a cousin who had long wished me to assist him in his business. I was received by him with the utmost kindness, and my little property turned to the best account.

15. "Twelve years of successful industry made me a rich man; and as soon as I^v could settle my affairs, I returned to England.^b I found my mother still living, and my brothers and sisters fixed in different situations. I have paid every debt I might have contracted with them, and my only account, which remains unbalanced, is that I have to settle with you."

16. "With me, sir?" said Ralph; "you have nothing to settle with me. The trifling assistance you received was not worth remembering; it was only what I should have gladly given to any one in your circumstances. Times have altered a good deal since, and I often feel the greatest sorrow in witnessing distress which I have not the power to relieve."

17. "But you shall have the power," answered the gentleman. "Independence could never be better placed than in your hands. But we will talk of these things to-morrow. Now give me my supper, as you promised; for I have traveled a great distance to-day, and am rather tired." Ralph prepared his simple fare, and then showed his guest to his humble bed.

18. Next morning, the little story of the misfortunes, with which Ralph had had to struggle, was recounted. The

NOTES. — ^a See East Indies, p. 109, note a. ^b See England, p. 110, note c.

stranger, eager to place him in a happier lot, purchased a neat house, and having stocked it with every necessary, and increased his flock by fifty sheep, the happy Ralph was made owner of it, and lived many years in that prosperity which usually follows industry and integrity.

19. His benefactor generally called once or twice a year to see him; and the peasantry, for miles around, often amused their children with repeating the good fortune which proved a REWARD OF HOSPITALITY.

QUESTIONS. 1. What kind of a life had Ralph for a long time led? 2. What happened to his father? 3. How did Ralph support himself and mother? 6. Who called upon him one evening? 12. What was his name? 12. *What is said of London?* 14. What success did he have in the East Indies? 18. What present did James Corbett make Ralph for his hospitality? 19. How did the peasantry often amuse their children? What moral lesson may be learned from this piece?

LESSON XXX.

Spell and Define.

- | | |
|---|--|
| 1. Ex-traor'di-na-ry, wonderful. | 9. In-teg'u-ments, the covering of the body, as the skin, &c. |
| 1. Dis-in-ter'ed, taken out of the earth. | 9. Cal'i-ber, the bore of a gun or tube. |
| 1. Tem'po-ra-ry, for a limited time. | 10. Pon'de-rous, very heavy. |
| 3. Nat'u-ral-ists, those versed in natural history. | 11. Fac'ul-ties, powers of body or mind. |
| 5. Con-fig-u-ra-tion, external form. | 11. Tra-di'tion, an oral account, transmitted from age to age. |
| 8. Tusks, long, pointed teeth. | |

ERRORS. — 1. *Tem'per-a-ry* for *tem'po-ra-ry*; 3. *skil'e-ton* for *skel'e-ton*; 3. *sup-pris'ing* for *sur-pris'ing*; 4. *mu'se-um* for *mu-se'um*; 5. *gin'er-al* for *gen'er-al*; 6. *layg* for *leg*; 8. *cur'va-tchure* for *cur'va-ture*; 11. *ware* for *were*; 11. *tray-di'tion* for *tra-di'tion*; 12. *sich* for *such*.

THE MASTODON.^a

J. D. GODMAN.

1. IN various parts of North America,^b especially on the banks of the Hudson^c and Ohio^d rivers, single bones of extraor-

NOTES. — ^a This animal is frequently improperly called by the name of mammoth, that being the name of the fossil elephant, found in Siberia and other places. ^b North A-mer'i-ca; the northern division of the western continent, extending from the isthmus of Darien to the Arctic Ocean. ^c Hud'son; a river in the eastern part of New York, 350 miles long. ^d Ohi'o; a river forming the southern boundary of the states of Ohio, Indiana, and Illinois, 1300 miles long.

dinary size had been occasionally disinterred, without exciting more than temporary curiosity, or leading to anything better than wild and unsatisfactory speculation.^a

2. Some persons regarded them as the relics of a gigantic race of men, of whose existence no other traces remained; others, and a more rational party, concluded that they were the bones of an animal still in existence, or that they belonged to a large variety of the well known elephant species. The inquiry generally ceased, when the novelty of the discovery passed away.

3. But when situations were further explored, and the bones were procured in greater abundance, and the curiosity of naturalists was awakened, these relics were eagerly sought for, until nearly a whole skeleton was obtained, the fact satisfactorily established that these bones belonged to a peculiar race never before known, and, what is still more surprising, that the whole race was utterly extinct.

4. No skeleton^b has been obtained more perfect, than the one in the Philadelphia Museum,^c which was found near Newburg, on the Hudson river, about sixty-seven miles above the city of New York.

5. In this, as in all the individuals discovered, the top of the head was so far decayed and destroyed, as to prevent the least idea being formed as to its figure or elevation; although the analogy in its size and general configuration, might serve to produce the inference, that the animal was, in other respects, most nearly allied to the elephant.

6. Some idea of the enormous size of this animal may be formed from the magnitude of the skeleton, and the different bones that compose it. The skeleton to which we have

NOTES. — ^a As early as 1712 bones were found on the Hudson; in 1739, on the Ohio. ^b This skeleton was discovered in a swamp, in 1801, several feet under ground, and procured by Mr. C. W. Peale, at an expense of five thousand dollars. ^c Philadelphia Museum; a collection of objects of natural history, in the city of Philadelphia. It was founded by Charles Wilson Peale, and is the most extensive collection, of the kind, in America.

alluded, measures eighteen feet in length, and eleven feet and five inches in height. The length of the shoulder-blade is three feet and one inch, and that of the upper bone of the fore leg, two feet and ten inches.

7. The greatest circumference of this bone is three feet two inches and a half, and its smallest part measures one foot five inches around. The lower bone is proportionally massive. The thigh bone is three feet seven inches long, and two feet in circumference, at the middle of the shaft.

8. The under jaw is remarkable for its massiveness and solidity, and the form of it is peculiar to this animal. It is two feet ten inches long, and weighs sixty-three and a half pounds. The tusks, which are attached to the upper jaw, are ten feet seven inches long, measuring from the base to the tip and following the outside of the curvature, and seven inches and three quarters in diameter, in the largest part.

9. We cannot avoid reflecting on the time, when this huge frame was clothed with its peculiar integuments, and moved by appropriate muscles; when the mighty heart dashed forth its torrents of blood through vessels of enormous caliber, and the mastodon strode along in supreme dominion over every other tenant of the wilderness.

10. However we examine what is left us, we cannot help feeling that this animal must have been endowed with a strength exceeding that of other quadrupeds, as much as it exceeds them in size; and looking at its ponderous jaws, armed with teeth peculiarly formed for the most effectual crushing of the firmest substances, we are assured that its life could only be supported by the consumption of vast quantities of food.

11. Enormous as were these creatures during life, and endowed with faculties proportioned to the bulk of their frames, the whole race has been extinct for ages. No tradition nor human record of their existence has been saved, and, but for the accidental preservation of a comparatively few bones, we should never have dreamed that a creature of so vast size

and strength once existed, nor could we have believed that such a race had been extinguished forever.

12. Such, however, is the fact. The entire race of the mastodon has been utterly destroyed, leaving nothing but the mighty wreck of their skeletons, to testify that they once were among the living occupants of this land.

QUESTIONS. *By what name is the mastodon sometimes improperly called? What is properly the mammoth?* 1. Where were bones of extraordinary size occasionally found? 1. *Where is the Hudson river?* 1. *Where the Ohio river?* 1. *How early were bones of the mastodon found on the Hudson and Ohio rivers?* 2. What did the people suppose them to be? 3. What did naturalists prove them to be? 4. Where is the most perfect skeleton of the mastodon to be seen? 4. Where was it found? 4. *What did it cost?* 4. *What is the Philadelphia Museum?* 5. What animal did the mastodon most resemble? 6. What are the height and length of the skeleton in the Philadelphia Museum? 8. What is the length of the tusks? 11. Does the mastodon now exist?

LESSON XXXI.

Spell and Define.

- | | |
|---|--|
| 1. Gar'land, a wreath of flowers. | 7. Dah'lia, the flower of a plant. |
| 3. Hum'drum, dull, stupid. | 7. Maize, Indian corn. |
| 4. Re-spond'ed, answered. | 8. Mim'ic-ry, ludicrous imitation. |
| 5. Quer'u-lous, complaining. | 9. Car'a-van, a company of travelers. |
| 5. O'ri-ole, a bird of the thrush kind. | 10. Min'a-ret, a slender turret. |
| 6. Thrush, a singing bird of various species. | 10. Mos'lem, Mohammedan. |
| 6. Chat'ter-ing, uttering rapid sounds. | 11. Bul'bul, the Persian nightingale. |
| | 12. Ru'ral, pertaining to the country. |

ERRORS. — 1. *Sud'dn* for *sud'den*; 5. *wran* for *wren*; 5. *teu* for *too*; 5. *spil'ed* for *spoiled*; 6. *mar'tings* for *mar'tins*; 6. *chart'ter-ing* for *chat'ter-ing*; 7. *day'li-a* for *dah'lia*; 9. *noight* for *night*; 10. *purses* for *pierces*; 11. *In'di-an* for *In'dian*; 11. *srill* for *shrill*.

MIGRATION OF BIRDS.

MRS. SIGOURNEY.

[Before reading this piece, let the pupil repeat the rule in Exercise III., p. 75.]

1. NOVEMBER^a came on with an eye severe,
 And his stormy language was hoarse to hear;
 And the glittering garland of brown and red,
 Which he wreathed for a while round the forest's head,

With a sudden anger he rent away,
And all was cheerless, and bare, and gray.

2. Then the houseless grasshopper told his woes,
And the humming-bird sent forth a wail for the rose,
And the spider, that weaver of cunning so deep,
Rolled himself up in a ball to sleep;
And the cricket his merry horn laid by
On the shelf, with the pipe of the dragon-fly.
3. Soon the birds were heard, at the morning prime,
Consulting of flight to a warmer clime.^a
"Let us go! let us go!" said the bright-winged jay;
And his gay spouse sang from a rocking spray,
"I am tired to death of this humdrum tree,
I'll go if 't is only the world to see."
4. "Will you go?" asked the robin, "my only love?"
And a tender strain from the leafless grove
Responded, "Wherever your lot is cast,
Mid summer skies or northern blast,
I am still at your side your heart to cheer,
Though dear is our nest in the thicket here."
5. "I am ready to go," cried the querulous wren,
"From the hateful homes of these northern men;
My throat is sore, and my feet are blue;
I fear I have caught the consumption too."
And the oriole told, with a flashing eye,
How his plumage was spoiled by this frosty sky.
6. Then up went the thrush with a trumpet call,
And the martins came forth from their box on the wall,

NOTE. — ^a Most birds, at the approach of winter, migrate to a warmer climate in the south, and do not conceal themselves in the mud or trees, as is sometimes supposed.

And the owlets peeped out from their secret bower,
And the swallows convened on the old church tower,
And the council of blackbirds was long and loud,
Chattering and flying from tree to cloud.

7. "The dahlia is dead on her throne," said they;
"And we saw the butterfly cold as clay;
Not a berry is found on the russet plains,
Not a kernel of ripened maize remains;
Every worm is hid; — shall we longer stay
To be wasted with famine? Away! away!"
8. But what a strange clamor, on elm and oak,
From a bevy of brown-coated mocking-birds, broke!
The theme of each separate speaker they told
In a shrill report, with such mimicry bold,
That the eloquent orators started to hear
Their own true echo, so wild and clear.
9. Then tribe after tribe, with its leader fair,
Swept off through the fathomless depths of air.
Who marketh their course^a to the tropics bright?
Who nerveth their wing for its weary flight?
Who guideth that caravan's trackless way
By the star at night and the cloud by day?
10. Some spread o'er the waters a daring wing,
In the isles of the southern sea to sing,
Or where the minaret, towering high,
Pierces the blue of the Moslem sky,
Or mid the harem's haunts of fear
Their lodges to build and their nurslings rear.

NOTES. — ^a God has probably created birds with a delicate sensibility to atmospheric changes, so that they know when they are approaching a warmer climate, by their feelings.

11. The Indian fig,^a with its arching screen,
 Welcomes them into its vistas green ;
 And the breathing buds of the spicy tree
 Shrill at the burst of their melody ;
 And the bulbul starts, mid his carol clear,
 Such a rushing of stranger-wings to hear.
12. O, wild-wood wanderers ! how far away
 From your rural homes in our vales ye stray !
 But when they are waked by the touch of spring,
 Shall we see you^b again with your glancing wing ?
 Your nests mid our household trees to raise,
 And stir our hearts in our Maker's praise ?

QUESTIONS. 1. What is meant by the garland of brown and red ? 3. *What do most birds do at the approach of winter ?* 3. What did the bright-winged jay say ? 4. What did the robin ask ? 5. What did the wren say ? 6. Where did the swallows convene ? 9. *How are birds guided to a warmer climate ?* 11. *What is the Indian fig ?* 12. *Do birds return to the places from which they migrate ?*

LESSON XXXII.

Spell and Define.

- | | |
|---|--|
| 1. A'mi-a-ble, lovely. | 10. Bleach, to whiten. |
| 2. Ob-lit'er-a-ted, effaced, blotted out. | 12. Bou-quet', a bunch of flowers. |
| 3. In-sig-nifi-cant, unimportant, mean. | 13. Nose'gays, bouquets. |
| 5. Em-broid'er-y, variegated needlework. | 17. Pi-a'no, a keyed musical instrument. |
| 7. In'va-lid, an infirm person. | 18. Em'blem, a type, a symbol. [color.] |
| 9. Con-fi'ded, trusted. | 21. Sap'phires, precious stones of blue |
| 9. Anx-i'e-ty, solicitude, concern. | 24. Un-for'tu-nate, not prosperous. |

ERRORS. — 1. *Of'tun* for *oft'en* ; 2. *for-git'ful* for *for-get'ful* ; 4. *naw'thing* for *noth'ing* ; 5. *gin'er-ous-ly* for *gen'er-ous-ly* ; 9. *in-ca'per-ble* for *in-ca'pa-ble* ; 11. *gar'din* for *gar'den* ; 14. *ben* for *been* ; 17. *pi-an'nah* for *pi-a'no* ; 18. *sak'red* for *sa'cred* ; 20. *his'try* for *his'to-ry* ; 21. *di'mon* for *di'a-mond* ; 23. *yore* for *your*.

THE FORGET-ME-NOT.^c

1. EMILY MILFORD was a generously disposed, amiabe young girl, always ready to share with others whatever she

NOTES. — ^a In'dian fig ; the banyan tree of India, which sometimes grows so large that a thousand persons may sit under its shade. ^b Many kinds of birds are said to return to the places from which they migrated. ^c Forget'-me-not is a plant common to this country and Europe ; it is much admired as a flower, and regarded as the emblem of fidelity, owing to the clear blue color of its flower.

might possess. She made clothes for destitute children, and provided the sick with food, often carrying it to them herself; in short, she was always happy to bestow her money upon those who needed it.

2. It will hardly be believed, that, with all this goodness of heart, she was the cause of much sorrow; for she was so forgetful, that what she promised on one day was entirely obliterated from her memory on the next. For instance, after having spent her money on some useless article, she was grieved to have to refuse to assist some poor person, to whom that, which she had so foolishly wasted, would have done so much good.

3. At one time, she would wholly neglect the fine flower-roots placed before the windows of the house, which, for want of being watered, withered away, to her mother's great mortification and regret. At another time, from her forgetting to feed her canary, it died of hunger; and yet she dreaded giving pain to the most insignificant creature.

4. In the same village with herself, not far from the great house, lived a poor girl named Eliza Newton. The father of this young person, who had formerly distinguished himself in the army, became, from fatigue and wounds, incapable of longer service, and retired to the country where he hoped to live on his little pension. This, however, was not promptly paid to him, and for nearly a year he had received nothing.

5. Eliza, his only daughter, supplied his necessities by means of her embroidery, sewing, and other works of the same description. She had gained the particular esteem of Emily, who often ordered different little works of her, and took lessons in embroidery from her, for which she paid generously, and called her by no other name than her dear friend; though, at the same time, she often troubled this dear friend by her careless and forgetful disposition.

6. For instance, Emily's mother being dangerously ill, and a physician being sent for, from a great distance, to attend her,

Emily promised to request the physician to visit Eliza's father, who was suffering very much from his wounds; but the promise was forgotten, and the physician departed.

7. She certainly was much grieved about it, and asked Eliza's pardon most sincerely. She also wept for the sufferings of the invalid, but it was too late to recall the doctor, who was already far distant.

8. At another time, Emily wished to work a screen for her mother's birthday. She carried a pattern, which she had sketched, to Eliza, who told her that it would be easily done, but that she herself would go to the town to buy the silk, and to choose the prettiest shades of color for her. "That is delightful," said Emily, "if you will take all this trouble; and during your absence, I will see that your father's dinner is prepared and carried to him."

9. Eliza confided in this promise, and set out for the town; but some unexpected visitors arriving at the house, Emily, in her anxiety to do the honors, thought no more of her engagement, and the poor old man, incapable of stirring out, and unable to call any of the villagers to his assistance, was obliged to go without his dinner.

10. The following day, Emily went to take a walk in the village with two of her friends; and the sight of Eliza, who was busily spreading some linen on the grass to bleach, recalled to her mind the promise which she had made her the day before.

11. Eliza was kind enough to refrain from all reproaches in the presence of the young ladies; but yet, as she wished to give her a slight reproof, she invited her and her young friends into the garden. They greatly admired the pretty flowers which grew at the edge of the streamlet, and afterward entering the house, were delighted with Eliza's beautiful works.

12. She presented, to each of Emily's companions, a bouquet of roses, and to herself a bunch of forget-me-nots, to

which she added, as by chance, some other flowers. Emily well understood the meaning it was intended to convey, and in her inmost heart, thanked Eliza for so skillful and delicate a manner of correcting her fault.

13. "Indeed," said she, "you have surprisingly guessed the flowers which best suit me;" and she placed them with a blush in her bosom. Emily returned, in a short time, to the house, and accompanied her young friends to their room, where they all three placed their nosegays in a tumbler of water.

14. After a lapse of some weeks, Emily, happening accidentally to go into this room, perceived that the sweet-smelling flowers, which had been tied up with the forget-me-nots, were dried up and faded away; but the forget-me-nots had preserved their fine blue color, and their leaves were as fresh and green, as if they had just been gathered from the streamlet's edge.

15. "How can this be," exclaimed she, "that in a glass in which there is no longer any water, and when all the other flowers are dried up, these have preserved their freshness?" On examining them nearer, she perceived that these forget-me-nots were made by Eliza herself; but so faithfully copied from nature, that they might easily be mistaken for real flowers.

16. "O, my dear Eliza!" said she; "you are right, and I understand you; I require some permanent remembrance,—and these flowers will constantly repeat to me, 'Forget me not!' No, my dear friend, I will not forget you,—I will not forget my duty, which these flowers will assist me in remembering."

17. Saying these words, she took the nosegay, and placed it in a pretty little gilt vase of fine workmanship. She then hastened to Eliza to thank her for her hint, and praised the beauty of her work. "Each time that I have made a promise," said she, "I will place these forget-me-nots on my table,

or on my piano,^a and I will leave them there until the promise is fulfilled."

18. "Right!" exclaimed the old officer. "I admire the fancy of making the most beautiful of field-flowers serve as an emblem of remembrance, and of giving it the name of forget-me-not; and if this flower assists us to remember our duties, and above all, the sacred duty of benevolence, it is still more to be admired."

19. Emily kept her word, and the forget-me-nots became a source of blessing to her. Many poor people, whom she had before forgotten, now received food and money. Many things which had been neglected, were now completed; and in thus acting, Emily was spared trouble and regret.

20. Her mother did not fail to remark this desirable change, and to ask her how she had conquered her bad habit of forgetting everything. Emily related the history of the forget-me-not, with which her mother was quite delighted. "You have done right," said she, "and I will endeavor to reward you."

21. She caused two rings to be made of the purest gold, upon each of which a forget-me-not of sapphires^b was formed, with a fine diamond^c in the middle. One of these rings she gave to Emily, saying, "Endeavor to make the same use of your ring, which you have hitherto made of your flowers."

22. "If you have entered into a promise with any one, or undertaken an important business, place this ring upon your finger, and do not take it off until your promise is fulfilled, or the business brought to a conclusion. The other ring give to your kind friend Eliza. In the forget-me-not she gave you a richer present, than is contained in this gold and diamonds."

NOTES. — ^a See piano, page 90, note b. ^b The sapphire is a precious stone, composed of pure alumina. It is of a blue color, and ranks next to the diamond in value. In Ceylon, where it is found, it is called the Oriental ruby. ^c The diamond is composed of pure carbon, or charcoal; it is colorless, or of a brown, blue, yellow, or pink color. It is found in Brazil and the East Indies. The largest in the world weighs about two and one third ounces. An offer of one hundred and fifty thousand dollars, and two large brigs of war, was made for it, to the governor of Batavia, and he rejected it.

23. Emily hastened to Eliza. "There is no necessity," said she, "for your wearing a ring to make you remember your duty, for you seldom forget it in any instance; but wear it in remembrance of that friend to whom you have rendered such service."

24. "O my dear Emily!" exclaimed Eliza, "who is there that does not require to be reminded of his duty? But each time that we look at this ring we will think of the performance of some good action; we will endeavor to relieve the poor, the unfortunate, or to bestow happiness on some fellow-creature." And the friends pressed each other's hand.

25. "Very well, my child," said Eliza's father; "and may he who cannot possess such a ring still remember to do good every time that he sees the forget-me-not on the edge of the stream; and may he, at the sight of this pretty flower, remember also his Creator, toward whom the appearance of every flower should lift our thoughts.

26. "In this manner, the humble field forget-me-not will be of more value than gold, and each flower that we see, more precious than the most precious of stones."

QUESTIONS. 1. What is the forget-me-not? 1. What kind of a girl was Emily Milford? 2. How did she cause much sorrow to her mother? 4. Who was Eliza Newton? How did she support her father? 6. What promise did Emily omit to perform? 7. How did she feel when she recollected it? 12. What did Eliza present to Emily? 16. What did Emily say? 17. *By whom and when was the piano invented?* 19. What effect did the forget-me-nots have on Emily? 21. What did Emily's mother do? 21. *What is the sapphire?* 21. *Where is it found?* 21. *What is the diamond?* 21. *Where is it found?* 21. *What offer was made to the governor of Batavia for the one he owns?* What moral lesson may be learned from this piece?

LESSON XXXIII.

Spell and Define.

- | | |
|---------------------------------------|---|
| 1. Wing'lets, little wings. | 6. Gor'geous, glittering with gay colors. |
| 1. Con-cep'tions, ideas. | 7. Re-splen'dent, very bright. |
| 2. Ver'nal, belonging to spring. | 7. Vi-vac'i-ty, sprightliness. |
| 2. Flo'rist, a cultivator of flowers. | 9. De-spair', hopelessness. |
| 3. Pet'als, leaves of flowers. | 9. Cher'ish-ed, beloved. |
| 3. Pin'ions, wings. | 10. Nurs'lings, young birds. |
| 6. Prai'ries, great natural meadows. | 10. Cri'sis, decisive point. |

ERRORS.—1. *Crit'ter* for *crea'ture*; 1. *kin'ely* for *kind'ly*; 2. *eer-long'* for *ere-long*; 3. *hyst-ed* for *hoist-ed*; 3. *re'ces-ses* for *re-ces'ses*; 3. *in'secs* for *in'sects*, 4. *sal'i-va* for *sa-li'va*; 8. *up'woud* for *up'ward*; 10. *nus'lings* for *nurs'lings*.

THE HUMMING-BIRD.^a

J. AUDOBON.

1. WHERE is the person who, on seeing this lovely little creature, moving on humming winglets through the air, suspended in it as if by magic, flitting from one flower to another with motions as graceful as they are light and airy, pursuing its course over our extensive continent, and yielding new delights wherever it is seen;—where is the person, I ask, who, on observing this glittering fragment of the rainbow, would not pause, admire, and instantly turn his mind with reverence toward the Almighty Creator, the wonders of whose hand we at every step discover, and of whose sublime conceptions we everywhere observe the manifestations, in his admirable system of creation? There breathes not such a person, so kindly have we all been blessed with that intuitive and noble feeling, admiration.

2. No sooner has the returning sun again introduced the vernal season, and caused millions of plants to expand their leaves and blossoms to his genial beams, than the little humming-bird is seen advancing on fairy wings, carefully visiting every opening flower-cup, and like a curious florist, removing

NOTE.—^a The humming-bird is peculiar to America. It generally arrives in New England in May, and leaves in September for the south.

from each the injurious insects that otherwise would ere long cause their beauteous petals to droop and decay.

3. Hoisted in the air, it is observed peeping cautiously, and with sparkling eye, into their inmost recesses, while the ethereal motions of its pinions, so rapid and so light, appear to fan and cool the flower, without injuring its fragile texture, and to produce a delightful, murmuring sound, well adapted to lull the insects to repose.

4. Then is the moment for the humming-bird to secure them. Its long, delicate bill enters the cup of the flower, and the protruded double-tubed tongue, delicately sensible, and imbued with a glutinous saliva, touches each insect in succession, and draws it from its lurking place to be instantly swallowed.

5. All this is done in a moment, and the bird, as it leaves the flower, sips so small a portion of its liquid honey, that the theft, we may suppose, is looked upon with a grateful feeling by the flower which is thus kindly relieved from the attacks of her destroyers.

6. The prairies, the fields, the orchards and gardens, nay, the deepest shades of the forest, are all visited in their turn, and everywhere the little bird meets with pleasure and with food. Its gorgeous throat, in beauty and brilliancy, baffles all competition.

7. Now it glows with a fiery hue, and again it is changed to the deepest velvety black. The upper parts of its delicate body are of resplendent changing green; and it throws itself through the air with a swiftness and vivacity hardly conceivable.

8. It moves from one flower to another like a gleam of light, upward, downward, to the right, and to the left. In this manner it searches the extreme portions of our country, following with great precaution the advances of the season, and retreats with equal care at the approach of autumn.

9. Could you cast a momentary glance on the nest of the humming-bird, and see, as I have seen, the newly hatched

pair of young, little larger than bumble-bees, naked, blind, and so feeble as scarcely to be able to raise their little bills, to receive food from the parents; and could you see those parents, full of anxiety and fear, passing and repassing within a few inches of your face, alighting on a twig not more than a yard from your body, waiting the result of your unwelcome visit in a state of the utmost despair,—you could not fail to be impressed with the deepest pangs, which parental affection feels on the unexpected death of a cherished child.

10. Then, how pleasing is it, on your leaving the spot, to see the returning hope of the parents, when, after examining the nest, they find their nurslings untouched! You might then judge how pleasing it is to a mother of another kind, to hear the physician who has attended her sick child, assure her that the crisis is over, and that her babe is saved.

QUESTIONS. *To what country is the humming-bird peculiar?* 1. Why is it called the glittering fragment of the rainbow? 2. How does it benefit the flowers? 4. How does it draw the insects from them? 7. What is the color of its neck and body? 9. How does it manifest its anxiety for its young?

LESSON XXXIV.

Spell and Define.

- | | |
|------------------------------------|--|
| 1. Mor'tals, human beings. | 3. Se-ren'est, brightest, fairest. |
| 1. Dell, a small valley or hollow. | 3. Em-brace', inclosure with the arms. |
| 2. Deep, the ocean. | 3. Re-spond'ed, answered. |
| 2. Bil'lows, swollen waves. | 4. Balm, a fragrant ointment. |
| 2. Per-pet'u-al, constant. | 4. Wea'ri-ness, fatigue. |

ERRORS. — 1. *Wins* for *winds*; 1. *arn'swer-ed* for *an'swer-ed*; 2. *heuse* for *whose*; 2 *per-pet'too-al* for *per-pet'u-al*; 3. *doost* for *döst*; 4. *frum* for *from*.

THE INQUIRY.

C. MACKAY.

1. TELL me, ye winged winds,
That round my pathway roar,
Do ye not know some spot
Where mortals weep no more?

Some lone and pleasant dell,
Some valley in the West,
Where, free from toil and pain,
The weary soul may rest ?
The loud wind dwindled to a whisper low,
And sighed for pity as it answered, "No."

2. Tell me, thou mighty deep,
Whose billows round me play,
Know'st thou some favored spot,
Some island far away,
Where weary man may find
The bliss for which he sighs ;
Where sorrow never lives,
And friendship never dies ?
The loud waves, rolling in perpetual flow,
Stopped for a while, and sighed to answer, "No."

3. And thou, serenest moon,^a
That with such holy face,
Dost look upon the earth,
Asleep in night's embrace, —
Tell me, in all thy round,
Hast thou not seen some spot,
Where miserable man
Might find a happier lot ?
Behind the cloud the moon withdrew in woe,
And a sweet voice, but sad, responded, "No."

4. Tell me, my sacred soul,
Oh, tell me, Hope and Faith,
Is there no resting place
From sorrow, sin, and death ;

NOTE. — ^a The moon is nearer the earth, and consequently better known, than any of the other planets. Astronomers suppose that it does not contain any water, but that the spots seen on its surface are plains, having less power to reflect light than the other portions.

Is there no happy spot,
 Where mortals may be blessed,
 Where grief may find a balm,
 And weariness a rest ?

Faith, Hope, and Love, best boons to mortals given,
 Waved their bright wings, and answered, " Yes, in heaven."

QUESTIONS. 1. Is it true that the wind answered " no," or does the author imagine it ? 3. *What is said of the nearness of the moon to the earth ?* 3. *What are the spots on the moon supposed to be ?* 4. Where is there a resting place from sorrow, &c.

LESSON XXXV.

Spell and Define.

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|---|---|
| 1. In-dig'en-ous, native, not exotic. | 4. De-pos'it-ed, placed. |
| 1. Na'tives, those born in any place. | 4. Veg-e-ta'tion, the growth of plants. |
| 1. Theme, a subject on which one writes. | 8. Ar-o-mat'ic, spicy, fragrant. |
| 2. Em'pire, the territory governed by an emperor. | 11. Sub-ject'ed, exposed, submitted. |
| 3. Dis-cern'i-ble, visible, perceptible. | 12. Ma-nip-u-la'tion, an operation by the hand. |
| 3. Cur'ing, preparing for preservation. | 13. In-trin'sic, inherent, essential. |
| 4. Prop'a-gate, to produce, to generate. | 13. Nat'u-ral-iz-ed, adapted to a climate. |

ERRORS. — 1. *Prob'er-bly* for *prob'a-bly*; 2. *pe-tic'e-lar* for *partic'u-lar*; 3. *con-fi-dunt-ly* for *con-fi-dent-ly*; 3. *geth'er-ed* for *gath'er-ed*; 5. *al'wuz* for *al'ways*; 10. *shal'ler* for *shal'low*; 11. *resk* for *risk*; 12. *im-per'fic-ly* for *im-per'fect-ly*.

THE TEA-PLANT.

1. THE tea-plant is indigenous to China^a or Japan,^b and probably to both. It has been used among the natives of the former country from time immemorial; and from the age of Confucius,^c has been the constant theme of praise with the poets.

NOTES. — ^a See China, p. 109, note b. ^b Ja-pan', an empire east of the Chinese Empire, embracing the islands of Nippon, Jesso, Kiusiu, and Sikoke. ^c Confucius (Kon-fu'she-us); a Chinese religious teacher and philosopher, who lived about 550 years before Christ. He believed in the immortality of the soul, and taught the doctrine of benevolence, justice, virtue, and honesty.

2. It is only in a particular tract of the Chinese Empire^a that the plant is cultivated ; and this tract, which is situated on the eastern side, between the thirtieth and thirty-third degree of north latitude, is distinguished by the natives as the tea-country. The more northern part of China would be too cold ; and further south the heat would be too great.

3. There is only one species of this plant ; and although it has been said by some writers that there are two varieties, differing in the breadth of their leaves, this assertion is as confidently denied by others, who affirm that the differences discernible in the qualities of the dried leaves, are owing to the period of their growth at which they are gathered, and to some variations in the methods employed in curing them.

4. The Chinese propagate this plant from the seeds, which are deposited in rows four or five feet asunder ; and so uncertain is their vegetation, even in their native climate, that it is found necessary to sow as many as seven or eight seeds in every hole.

5. The ground between each row is always kept free from weeds, and the plants are not allowed to attain a higher growth, than admits of the leaves being conveniently gathered. The first crop of leaves is not collected until the third year after sowing ; and when the trees are six or seven years old, the produce becomes so inferior that they are removed to make room for a fresh succession.

6. The flowers of the tea-tree are white, and somewhat resemble the wild rose of our hedges. These flowers are succeeded by soft green berries or pods, containing each from one to three white seeds. The plant will grow either in low or elevated situations, but always thrives best, and furnishes leaves of the finest quality, when produced in light stony ground.

NOTE. — ^a Chi-nese' Empire ; a populous and extensive country in the east of Asia, including China Proper, Corea, Chinese Tartary, and Thibet.

7. The leaves are gathered from one to four times during the year, according to the age of the tree. Most commonly there are three periods of gathering; the first commences about the middle of April; the second at midsummer; and the last is accomplished during August and September.

8. The leaves that are earliest gathered, are of the most delicate color and most aromatic flavor, with the least portion of either fiber or bitterness. The leaves of the second gathering are of a dull green color, and have less valuable qualities than the former; while those that are last collected are of a dark green, and possess an inferior value.

9. The quality is further influenced by the age of the wood on which the leaves are borne, and by the degree of exposure to which they have been accustomed; leaves from young wood, and those most exposed, being always the best.

10. The leaves, as soon as gathered, are put into wide, shallow baskets, and placed in the air or wind, or sunshine, during some hours. They are then placed on a flat cast-iron pan, over a stove heated with charcoal; from a half to three quarters of a pound of leaves being operated on at one time. The leaves are stirred quickly about with a kind of brush, and are then quickly swept off the pan into baskets.

11. The next process is that of rolling, which is effected by carefully rubbing them between men's hands; after which they are again put, in larger quantities, on the pan, and subjected anew to heat, but at this time to a lower degree than at first, and just sufficient to dry them effectually, without the risk of scorching.

12. This effected, the tea is placed upon a table, and carefully picked over, every unsightly or imperfectly dried leaf that is detected being removed from the rest, in order that the sample may present a more even, and a better appearance when offered for sale. With some finer sorts of tea a different manipulation is employed; the heated plates are dispensed

with, and the leaves are carefully rolled into balls, leaf by leaf, with the hands.

13. The names by which the principal sorts of tea are known in China, are taken from the places in which they are produced; while others are distinguished according to the periods of their gathering, the manner employed in curing, or other intrinsic circumstances. The tea-plant has not been naturalized in this country or in England, not being capable of enduring a full exposure to the cold of our winter.

QUESTIONS. 1. Where is the tea-plant indigenous? 1. *What is Japan?* 1. *Who was Confucius?* 1. *What did he believe and teach?* 2. *What is the Chinese Empire?* 3. To what are the differences in tea owing? 4. How do the Chinese propagate the tea-plant? 7. How often are the leaves gathered? 8. Which leaves are best? 10. How are they prepared for market? 13. From what do the different kinds of tea derive their names?

LESSON XXXVI.

Spell and Define.

- | | |
|---|---------------------------------------|
| 1. Parks, pleasure grounds. | 7. La'bel, a slip of writing. |
| 1. Prox-im'i-ty, nearness. | 9. En-thu'si-asm, elevation of fancy. |
| 1. Lat'er-al-ly, sideways. | 9. Sac-ri-le'gious, violating sacred |
| 5. Mag-nif'i-cent, splendid. | 11. Mar'ed, injured. [things. |
| 5. Sec'tion, a part cut off. | 12. Lodge, a small house. |
| 6. Pre-dom'in-ant, prevalent over others. | 15. Ter'ra-ces, raised level spaces. |
| 6. Lute, a musical instrument. | 16. Em-bel'lish-ed, adorned. |

ERRORS. — 6. *An'cient* for *an'cient*; 6. *pas'trals* for *pas'to-rals*; 9. *sac-ri-lig'ious* for *sac-ri-le'gious*; 11. *a-gayn'* for *a-gain'*; 12. *milds* for *miles*; 17. *pop'e-lous* for *pop'u-lous*; 17. *teoun* for *town*.

THE ENGLISH PARKS.

1. THE English parks abound with trees of extraordinary age and size. They are not like the trees of our original forests, growing up to a great height, and on account of their proximity to each other, having but few branches, but they are much shorter, throwing out their branches laterally to a great distance, and thus affording an extensive and delightful shade.

2. I measured one in Lord Bagot's celebrated park in Staffordshire,^a and going round the outside of the branches keeping within the droppings of the circuit, the distance was a hundred yards.

3. The gigantic size of some of the celebrated oaks in the park of the Duke of Portland,^b which we measured, when he did me the kindness to accompany me through his grounds, seems worthy of notice. The oak denominated the little Porter oak, measured twenty-seven feet in circumference; the great Porter oak is twenty-nine feet in circumference; and the Seven Sisters, thirty-three feet in circumference.

4. The great Porter oak was of very large diameter, even fifty feet above the ground; and an opening in the Green Dale oak, at one time, was large enough to admit the passage of a small carriage through it, but by advancing years the space has become somewhat contracted.

5. These, indeed, are noble trees, though it must be confessed that they were thrown quite into the shade by the magnificent Kentucky button-wood or sycamore, of whose trunk I saw a complete section exhibited at Derby,^c measuring twenty-five feet in diameter, and seventy-five feet in circumference. This was brought from the United States,^d and indeed might well be denominated the mammoth of the forest.

6. In these ancient parks, oaks and beeches are the predominant trees, with occasional chestnuts and ashes. In very many cases I saw the beauty and force of that first line in the pastorals of Virgil,^e in which he addresses Tityrus^f as "playing

NOTES. — ^a Staffordshire; a county in the west of England. ^b Portland; a peninsula in the county of Dorsetshire, England. ^c Derby; a town in the central part of England. ^d United States; a federative republic, occupying the middle division of North America. ^e Virgil; a very distinguished Roman poet, born at Andes, now Peteole, near Mantua, 70 years before Christ. He was modest in his appearance, and of a mild and gentle disposition. The *Æneid* is his most distinguished work. ^f Tityrus; a fictitious name of a shepherd mentioned in the first eclogue of Virgil; it is supposed to represent the poet himself.

his lute in the shade of a wide spreading beech." These trees are looked upon with great veneration.

7. In many cases they are numbered; in some a label is affixed to them, giving their age; sometimes a stone monument is erected, saying when or by whom this forest or this clump was planted; and commonly some family record is kept of them, as a part of the family history.

8. I respect this trait in the character of the English, and I sympathize with them in their veneration for ancient trees. They are often the growth of centuries, and the monuments of years gone by.

9. I cannot quite enter into the enthusiasm of an excellent friend, who used to say that cutting down an old tree ought to be made a capital offence at law, yet I deem it almost sacrilegious to destroy them, excepting where necessity demands it; and I would always advise that an old tree, standing in a conspicuous station either for use or amusement, should be, at least, once more wintered and summered, before the sentence of death, which may be passed upon it, is carried into execution.

10. The trees in the park of the palace of Hampton court,^a are many of them, especially the horse chestnut and lime, of surpassing beauty; several straight lines of them forming, for a long distance, the entrance to the palace. On a clear bright day, at the season of their flowering, I passed through this magnificent avenue of trees with inexpressible delight.

11. I passed through them again late in the autumn, when the frost had marred their beauty, and the autumnal gales had stripped off their leaves; but they were still venerable in the simple majesty of their gigantic and spreading forms. I could

NOTE. — ^a Hamp'ton court; a royal residence on the northern bank of the Thames, about thirteen miles from London. It was erected by Cardinal Wolsey, who lived there in royal magnificence.

not help reflecting, with grateful emotions, on that beneficent Power, which would presently breathe upon these apparently lifeless statues, and clothe them with the glittering foliage of spring, and the rich and splendid glories of summer.

12. The extent of these parks, in many cases, filled me with surprise. They embraced hundreds, and in some instances, thousands of acres. You enter them by gates, where a porter's lodge is always to be found. After entering the park gates, I have rode sometimes several miles before reaching the house.

13. They are generally devoted to the pasturage of sheep, cattle, or deer. In the park at Chatsworth^a the herd of deer exceeds sixteen hundred. These deer are kept at no inconsiderable expense, requiring abundant pasturage in summer, and hay and grain in winter. English pastures are seldom or never plowed, and many of them have been in grass beyond the memory of any one living.

14. In speaking of the parks in the country, I ought not to pass, in silence, over the magnificent parks also in London,^b including St. James's park, Green park, Kensington gardens,^c Hyde park, and Regent's park.

15. Kensington gardens, exclusive of private gardens, contains, within its enclosure, two hundred and twenty-seven acres; Hyde park, three hundred and eighty acres; Green park, connected with St. James's park, fifty-six acres; St. James's park, eighty-seven acres; and terraces connected with Regent's park, eighty acres; — making a grand total of one thousand two hundred and two acres.

16. To these should be added the large, elegant, and highly embellished public squares in various parts of London,

NOTES. — ^a Chats'worth; a village in the peak of Derbyshire, England, where Mary, Queen of Scots, was imprisoned. ^b See London, p. 87, note a. ^c Ken'sington gar'dens; formerly a favorite royal residence, where King William III., Queen Mary, Queen Anne, and George II. died.

and even in the most crowded parts of the old city, which, in all, probably exceed one thousand acres.

17. These extensive and magnificent parks, it must be remembered, are in the midst of a populous town, containing nearly two millions of inhabitants, and they are constantly open to the public for exercise, health, and amusement. It is impossible to over-estimate the healthful influence of these open spaces, and the amount of recreation and rational enjoyment, which they afford to this vast population.

QUESTIONS. 1. What is the form of the trees in the English parks? 2. *What is Staffordshire?* 3. *What is Portland?* 3. What is the circumference of the tree called the Seven Sisters? 5. What the circumference of the Kentucky button-wood? 5. *What is Derby?* 6. What are the predominant trees in these parks? 6. *Who was Virgil, and what is said of him?* 6. *Who was Tityrus?* 9. What is said of cutting down ornamental trees? 10. *What is Hampton Court?* 12. What is the extent of some of the parks? 13. What use is made of them? 13. *What is Chatsworth, and who was imprisoned there?*

LESSON XXXVII.

Spell and Define.

- | | |
|--|---|
| 1. At-mos-pher'ic, pertaining to the at- | 6. Re-fract'ed, turned from its course. |
| 2. Wand, a small stick. [mosphere. | 6. Re-flect'ed, thrown back. |
| 2. Ma-gi'cian, one skilled in magic. | 6. Me'te-or, any atmospheric appearance. |
| 3. Mys-te'ri-ous-ness, obscurity. | 7. Cres'cent, the figure of the new moon. |
| 3. As-so-ci-a'tions, connections of ideas. | 7. Ce-les'tial, heavenly. |
| 4. Ver'i-fi-ed, proved to be true. | 8. Arch'i-ect, one skilled in building. |
| 5. So'lar, pertaining to the sun. | 8. In-un-da'tion, an overflow of water. |

ERRORS. — 1. *Mōs* for *most*; 2. *sum'mons-ed* for *sum'mon-ed*; 2. *wand* for *wand*; 3. *in'trest* for *in'ter-est*; 4. *wile* for *while*; 4. *ar'cheeves* for *ar'chives*; 6. *me'ter* for *me'te-or*; 8. *artch'i-ect* for *arch'i-ect*.

THE RAINBOW.

1. THE beautiful bow in the clouds is, of all atmospheric phenomena, the most striking and attractive. Its aerial form, its ample arch flung across the heavens, its bright and varied

colors, blending into each other, and reflected from the dark ground of the opposite sky, captivate the sight, and give play to the fancy.

2. Summoned into unexpected existence, as if by the powerful wand of the magician, it takes us by surprise, and before we have sufficient time to admire its loveliness and grandeur, it has insensibly faded from our view.

3. The rainbow never loses its interest. Youth gazes with wonder upon it, as an object surrounded with the charm of novelty and mysteriousness. Age connects with it some of the finest associations of youthful years, and is awed into feelings of solemnity, as the eye once more rests on the pledge^a which Heaven has hung forth for assuaging the fears, and giving security to the confidence, of mankind.

4. Philosophy finds it to be one of those interesting phenomena which, while by their attractiveness they command attention, give rise to those minute and laborious investigations that issue in our familiar acquaintance with nature's most complicated operations; and in the discovery of principles which constitute, when carefully ascertained, cautiously verified, and safely deposited in the archives of science, by far the noblest and most laudable monuments of what human industry and power can achieve.

5. The rainbow is occasioned by the solar rays.^b In the formation of this beautiful phenomenon, these rays are darted, as the sun shines brightly, into a thin watery cloud in an opposite part of the heavens, at the time of its resolution into drops of rain.

6. Here the solar ray, being partly refracted, gives out its colors, and being partly reflected to the eye of the spectator,

NOTES. — ^a The covenant which God made with Noah and his sons. See Genesis ix. 8—18. ^b The solar rays are composed of seven colors; violet, indigo, blue, green, yellow, orange, and red. When these rays pass through the drops of rain, during a shower, they are separated into the above colors, and the rainbow is thus formed.

who stands between the sun and the cloud, reveals to him the atmospheric meteor.

7. The knowledge which science yields us of the rainbow, whose variegated hues and crescent form are produced by the rays and circular shape of the sun, satisfies us that this celestial meteor, once the object of superstitious veneration or dread, is the result of those wise and wondrous laws which the Creator has so firmly established.

8. What we know of it, excites our admiration of the Architect, who, out of the most unsubstantial materials, builds such a brilliant but fleeting structure; and those parts of it which we cannot explain,^a teach us at once the weakness and limitation of our own powers, and the infinitude of his perfections, who has thus splendidly inscribed on the bright bow, which bespans the sky, the physical proof that, so long as it is visible, there is no possibility of an inundation of the earth by the waters from above.

NOTE. — ^a Besides the primary and secondary rainbows, others have been seen, called *supernumerary* rainbows, each of which is composed of red and green. The cause of these has not been fully explained.

QUESTIONS. 1. What is the most attractive of the atmospheric phenomena? 3. How is it looked upon by youth? 3. How by age? 3. *What covenant did God make with Noah and his sons?* 5. How is the rainbow occasioned? 7. Of what is the rainbow the result? 8. *Can all parts of the rainbow be explained?* 8. What do those parts which cannot be explained teach us?

LESSON XXXVIII.

Spell and Define.

- | | |
|---|--|
| 1. Tri-umph'al, pertaining to triumph. | 8. An'them, a sacred tune. |
| 1. Phi-los'o-phy, the science that explains
the reasons of things. | 9. Pri-me'val, original, primitive. |
| 3. Op'tics, the science of vision. | 10. In'cense, perfume exhaled by fire. |
| 4. Vis'ions, images, fancies. | 10. Mush'room, a toad-stool. |
| 6. Un-del'ug-ed, not overflowed. | 11. Fath'oms, measures of six feet. |
| 6. Cov'e-nant, an agreement. | 12. Ho-ri'zon, the circle where the sky
and earth seem to meet. |

ERRORS. — 2. *Heav'un* for *heaven*; 5. *fust* for *first*; 7. *lust'yur* for *lus'ter*
10. *yiels* for *yields*; 11. *glo'ris* for *glo'ri-ous*; 11. *thou'san* for *thousand*.

THE RAINBOW

CAMPBELL.

1. TRIUMPHAL arch that fill'st the sky,
When storms prepare to part,
I ask not proud philosophy
To teach me what thou art.
2. Still seem, as to my childhood's sight,
A mid-way station given,
For happy spirits to alight,
Betwixt the earth and heaven.
3. Can all that optics teach, unfold
Thy form to please me so,
As when I dreamed of gems and gold,
Hid in thy radiant brow?
4. When Science from Creation's face
Enchantment's veil withdraws,
What lovely visions yield their place
To cold material laws!
5. And yet, fair bow, no fabling dreams,
But words of the Most High,
Have told why first thy robe of beams
Was woven in the sky.

6. When o'er the green undeluged earth,
Heaven's covenant^a thou did'st shine,
How came the world's gray fathers forth
To watch thy sacred sign !
7. And when its yellow luster smiled
O'er mountains yet untrod,
Each mother held aloft her child
To bless the bow of God.
8. Methinks, thy jubilee to keep,
The first made anthem rang,
On earth delivered from the deep,
And the first poet sang.
9. Nor ever shall the Muse's^b eye
Unraptured greet thy beam ;
Theme of primeval prophecy,
Be still the poet's theme !
10. The earth to thee her incense yields,
The lark thy welcome sings,
When, glittering in the freshened fields,
The snowy mushroom springs.
11. How glorious is thy girdle cast
O'er mountain, tower, and town,
Or mirrored in the ocean vast,
A thousand fathoms down !
12. As fresh in yon horizon dark,
As young thy beauties seem,
As when the eagle from the ark
First sported in thy beam.

NOTES. — ^a See p. 210, note a. ^b Muse ; the goddess of poetry, supposed, by the ancients, to preside over the poetical art, and inspire the poet.

13. For, faithful to its sacred page,
 Heaven still rebuilds thy span,
 Nor lets the type grow pale with age
 That first spoke peace to man.

QUESTIONS. 2. What did the rainbow seem to the author when a child? 6. *Why was the rainbow placed in the sky?* 9. *What was the muse?*

LESSON XXXIX.

Spell and Define.

- | | |
|---|--|
| 1. Pend'ent, hanging. | 5. Prec'i-pi-ces, steep descents. |
| 1. Ex'qui-site, very fine, extreme. | 5. Trav'ers-ed, crossed. |
| 2. Spi'ral, winding like a screw. | 6. Con'fines, the boundaries of a country. |
| 2. Di-verg'ing, receding from each other. | 6. An'arch-y, political confusion. |
| 3. Man-u-fac'tur-ed, made by art. | 6. Pil'lage, plunder. |
| 4. Ba-zaar', a market-place. | 7. Prov'in-ces, subordinate countries. |

ERRORS. 1. *Man-e-fac'tur-ed* for *man-u-fac'tur-ed*; 2. *pints* for *points*; 3. *state'munt* for *state'ment*; 3. *mount'ings* for *mount'ains*; 4. *fu'ter* for *fu'ture*; 5. *be-yend'* for *be-yond'*; 5. *lar'ders* for *lad'ders*.

THE CASHMERE SHAWLS.

1. THE Cashmere^a shawls, so much prized by the fashionables of this country and Europe,^b are manufactured from the wool of the Cashmere goat, which is found along the Ural river in Thibet.^c This goat is covered with a silky hair, long, fine, flat, and pendent,—and with an under vest of grayish wool, of exquisite delicacy.

2. In stature, it equals the moderate-sized goat of this country, and is robust and active; the horns are nearly erect, spiral, and diverging at the points; the ears are erect, and like the rest of the body, covered with long silky hairs.

3. The Cashmere shawl is costly, even in the country where it is manufactured, and can be purchased here, only, at a great

NOTES. — ^a Cashmere (kash-mère'); a town in the northern part of Hindostan, where Cashmere shawls were first manufactured. ^b See Europe, p. 109, note c. ^c Thibet (tib'et); a mountainous country in the western part of the Chinese empire.

price, as may be seen from the following statement. The wool is first combed from the animal in the mountains of Thibet, where it is sold for about one dollar and twenty cents a pound. It is then packed in baskets, and sent to Cashmere, where it pays a duty on entry.

4. It is there bleached, spun into threads, and taken to the bazaar, where another tax is paid upon it. The thread is then dyed, the shawl woven, and the border sewed on; but the weaver cannot sell his work; he must carry it to the custom-house, where the collector puts on any tax he pleases, and in this he is limited only by the fear of ruining the weaver altogether, and consequently losing any future profit.

5. All the shawls intended for Europe, are now packed up and sent beyond the Indus.^a This part of the journey is generally performed on foot; for the road, in many parts, is impassable even for mules, being across deep precipices, which must be traversed by swinging bridges of ropes, and perpendicular rocks, which are climbed with ladders.

6. At each station of this long journey, which lasts twenty days, a tax is paid; generally arbitrary, but seldom exceeding ten dollars on the whole journey. From this point, until they come near the confines of Europe, in addition to the many custom-houses at which they pay tribute, these unlucky shawls have to encounter the dangers of almost continual anarchy in Afghanistan,^b and the risk of pillage by the inhabitants of Persia,^c whose forbearance must be purchased at a high price.

7. After leaving Persia, many shawls get to England over the Caucasus,^d and through Russia; but the largest number reach Constantinople^e through the Turkish provinces,^f and even

NOTES. — ^a In'dus; a large river forming a part of the western boundary of Hindostan. ^b Afghanistan (af-gā-nis-tān'); a country lying between Hindostan on the east, and Persia on the west. ^c Persia (pur'she-a); a country lying between Afghanistan on the east, and Turkey on the west. ^d Caucasus (kau'kā-sus); a chain of mountains about 3½ miles high, between the Caspian and Black seas. ^e Con-stan-ti-nō'ple; the capital of Turkey, and anciently called Byzantium. ^f Turkish provinces; countries under the government of Turkey.

then, they have a tedious journey to perform before they reach the place of their destination, to grace the forms of their fair wearers, in the different parts of Europe, and the United States.

QUESTIONS. 1. Of what are the Cashmere shawls made? 1. Where is the Cashmere goat found? 1. *What is Cashmere?* 1. *What is Thibet?* 3. What is the wool worth per pound where it is combed from the goat? 4. How are the shawls manufactured from the wool? 5. How are they transported beyond the Indus? 5. *What is the Indus?* 6. How often is a tax paid upon them? 6. *What is Afghanistan?* 6. *What is Persia?* 7. How do the shawls get to England after leaving Persia? 7. *What is the Caucasus?* 7. *What is said of Constantinople?* 7. *What are the Turkish provinces?*

LESSON XL.

Spell and Define.

- | | |
|--|--|
| 1. Ter'ri-to-ry, an extent of country. | 10. Ant'lers, the horns of the stag. |
| 1. Veg'e-ta-ble, belonging to plants. | 11. E-mo'tions, internal motions of the mind. |
| 2. Fer-til'i-ty, fruitfulness. | |
| 4. Grand'eur, greatness. | 14. Gorge, a narrow passage between mountains. |
| 4. Lo-ca'tion, situation as to place. | 15. Bat'tle-ments, walls of defense. |
| 5. Im-bos'om-ed, inclosed. | 15. A-maze'ment, astonishment. |
| 5. Guard'i-ans, protectors. | 16. Hos-til'i-ty, the practice of war. |
| 8. Stud'ded, set with ornaments. | |

ERRORS. — 1. *Wil'der-niss* for *wil'der-ness*; 1. *mead'er* for *mead'ow*; 4. *grand'ur* for *grand'eur*; 4. *in-cred'er-ble* for *in-cred'i-ble*; 5. *guar'je-ans* for *guard'i-ans*, 6. *tol'er-bly* for *tol'er-a-bly*; 7. *scen'ry* for *scen'er-y*; 8. *i'ry* for *ey'ry*; 15. *shud'dring* for *shud'der-ing*; 17. *hol'low-ed* for *hal'low-ed*.

SCENERY IN NEW YORK.

J. TODD.

1. THERE is yet, in the north-eastern part of New York,^a a wilderness almost unbroken and unexplored, embracing a territory considerably larger than the whole of Massachusetts,^b exhibiting every variety of soil, from the bold mountain that lifts its head far beyond the vegetable world, to the most beautiful meadow land, on which the eye ever rested.

NOTES. — ^a New York; one of the Middle States, situated north of Pennsylvania and New Jersey. ^b Massachu'setts; one of the New England States, situated south of Vermont and New Hampshire.

2. The soil is mostly primitive,^a composed of ranges and groups of lofty mountains and deep valleys, with beautiful intervals, alongside of the rivers, which have been washed down from the sides of the mountains. Say what we will about the fertility and glories of the everlasting flats^b of the West, the primitive soil is associated with what man loves, and what makes men.

3. It is connected with the blue mountains, and the pure air which flows over them. It is associated with the leaping brook, the gushing waterfall, and the pure waters which come rushing down from their mountain home; with manufactories and industry, thrift, health, a bracing climate, and a virtuous community.

4. The grandeur and number of mountains in this wilderness, are almost incredible, while the lakes defy any attempts at description. There are more than two hundred of these whose names I know, and with whose location I am acquainted, counting none whose diameter is less than two miles, while some of them are fifteen, eighteen, and twenty miles the longest way.

5. Most of these lakes are imbosomed among mountains, which seem to hang round them like rough but stern guardians. The highest of these, Blue Mountain lake, is over eighteen hundred feet higher than Lake Champlain.^c

6. It would take a man in vigorous health, using all the strength and diligence which he could possibly command, at least six months, to visit all these lakes, so as to obtain any tolerably correct notions of them.

7. The scenery, on these lakes, is grand and beautiful beyond anything of which I ever conceived. The lakes of Scotland^d have been celebrated of old, in story and in song, but the time

NOTES. — ^a Primitive soil; a soil formed from the disintegration of primitive rocks, as granite, gneiss, &c. ^b The flats or prairies of the West are alluvial soil. ^c Lake Champlain; a lake lying between New York and Vermont, 120 miles in length. ^d Scotland; that part of Great Britain lying north of the Cheviot hills and the river Tweed.

will come, I doubt not, when these lakes will become the most interesting resort to be found in this country, for the great, the rich, the curious, and the fashionable.

8. Most of them are surrounded with forests which grow on the water's edge, and glass themselves in mirrors which reflect every leaf; most are studded with romantic islands, covered with the mighty forest, where the eagle finds a home unmolested, unless, peradventure, the hunter causes the smoke of his camp to curl up among the trees, and scare him from his eyry.

9. Of all the sheets of water upon which my eyes ever rested, — and I say this after having passed through Lake George^a four times, and among the “thousand islands” of the St. Lawrence^b twice, under the most favorable circumstances, — none will compare with Racket lake,^c for sublime and mysterious beauty.

10. Two hundred persons have selected this spot as their permanent home, where they have built the hunter's lodge of bark, and adorned it with the antlers of many a stag, and with many a trophy of the art and skill of man, over the instincts of the forest; and if they had an eye on the grand and beautiful, I should not wonder at their choice.

11. But Racket lake is not alone in its power, to create deep emotions in the soul. If you were out on Tupper's lake^d in your little boat, so light and frail, that your guide can carry it on his head for miles through the wilderness, you might look up the lake, and see the islands extending for miles in length.

12. Then in the long distance, say ten miles off, you see the white pathway of Bog river, as it comes out of its dark

NOTES. — ^a Lake George; a beautiful lake in the eastern part of New York, 33 miles in length. It is celebrated for the transparency of its waters, and the beautiful scenery about it. ^b St. Lawrence; a large river separating New York, in part, on the north from Canada. ^c Racket lake; a small lake west of the southern extremity of Lake Champlain. ^d Tupper's lake; a lake south of Racket lake.

solitude, and tumbles headlong down the everlasting rocks, leaping into the lake, and lost forever.

13. Then your tiny boat floats under an island, whose perpendicular height of solid rock must be hundreds of feet, and which seems falling on you, while you know that the depth of the dark waters beneath your boat, is at least eighty feet more.

14. Or, if you come up Lake Champlain, and enter the wilderness through Indian^a pass, your journey is still wilder and wilder, till you reach the magnificent gorge through which the Au Sable^b pours its mountain waters, and where the perpendicular rocks are one thousand feet high.

15. Under these everlasting battlements, you may stand and look upward in silent amazement; or you may go to the top, and creep out and look off, shuddering and shivering, and feeling that you have hitherto known what emotion meant only by name!

16. This wilderness is a vast forest. Before the white man came, this, from time immemorial, was the rich hunting-ground of the Indians. On this ground they sought their food, and furs, and fish, and often met in hostility, waylaying and destroying one another.

17. You can see where their houses once stood, and where the corn waved. The tall pines too, that now sigh over the lonely spot, bear the marks of the Indian boy's tomahawk. The forest is grown over their little graveyard, and the loon^c raises his indescribably lonely notes, over the hallowed spot.

18. But the red man is about gone from this wilderness. I met with some four or five only, in all my wanderings. The white man next came in to hunt, and still continues to come,

NOTES. — ^a See Indian, p. 131, note b. ^b Au Sable (ô-să'ble); a river rising in the Mohegan mountains in New York, and flowing north-east into Lake Champlain. ^c Loon; an aquatic bird nearly as large as a goose; the upper parts are black, shaded with green, and the lower parts of a pure white.

but the pioneer settler is on his way, and the race of hunters is doomed to pass away.

QUESTIONS. 1. What is the extent of the wilderness in the state of New York? 1. *What is the state of New York, and where is it situated?* 1. *What is Massachusetts, and where is it situated?* 2. What is the soil of this wilderness? 2. *What is a primitive soil?* 2. *What is the soil of the flats of the West?* 4. What is said of the mountains and lakes of this wilderness? 5. *What is said of Lake Champlain?* 6. How long would it take a person to visit all these lakes? 7. How do they compare with the lakes of Scotland? 7. *What is Scotland?* 9. How does Racket lake compare with Lake George in beauty? 9. *What is said of Lake George?* 9. *What is the St. Lawrence?* 9. *What is Racket lake?* 11. *Where is Tupper's lake situated?* 14. What is the height of the cataract of the Au Sable? 14. *What is the Au Sable?* 17. *What is a loon?* 18. Do the Indians now inhabit this wilderness?

LESSON XLI.

Spell and Define.

- | | |
|------------------------------------|---------------------------------------|
| 1. Sear, dry. | 4. Hymn, a sacred song. |
| 2. Re-pos'ing, lying at rest. | 5. Strug'gles, contests, efforts. |
| 3. Verd'ure, greenness. | 6. Mor-tal'i-ty, subjection to death. |
| 4. Zeph'yr, a soft, gentle breeze. | 7. Droop'ed, sunk down. |

ERRORS.—1. *Whur'fore* for *where'fore*; 3. *ne'er* for *ne'er*; 4. *hem* for *hymn*; 5. *stawm* for *storm*; 8. *geth'er-in* for *gath'er-ing*; 8. *frum* for *from*.

THE LAST LEAF.

W. G. CROSBY.

1. LONE trembling one!

Last of a summer race, withered and sear,
And shivering,—wherefore art thou lingering here?
Thy work is done.

2. Thou hast seen all

The summer flowers reposing in their tomb,
And the green leaves that knew thee in their bloom,
Wither and fall!

3. The voice of spring,
Which called thee into being, ne'er again
Will greet thee, nor the gentle summer rain
New verdure bring.

4. The zephyr's breath
No more will wake for thee its melody ;
But the lone sighing of the blast shall be
Thy hymn of death.

5. Yet a few days,
A few faint struggles with the autumn storm,
And the strained eye, to catch thy quivering form,
In vain may gaze.

6. Pale autumn leaf!
Thou art an emblem of mortality.
The broken heart, once young and fresh like thee,
Withered by grief, —

7. Whose hopes are fled,
Whose loved ones all have drooped and died away,
Still clings to life, and lingering, loves to stay
Above the dead!

8. But list, — even now
I hear the gathering of the wintery blast ;
It comes, — thy frail form trembles, — it is past !
And so art thou !

QUESTIONS. 1. How did the last leaf appear? 6. Of what is it an emblem.

LESSON XLII.

Spell and Define.

- | | |
|---|---|
| 5. Vain'est, very proud of little things. | 32. De-feat'ed, prevented the success of. |
| 9. Im-per'ti-nent, rude, intrusive. | 34. Sym'pa-thy, fellow-feeling. |
| 9. Dis-a-gree'a-ble, unpleasant. | 34. Ex-pres'sion, cast of countenance. |
| 12. Im-ag'ine, to fancy. | 37. Sa-tir'i-cal, belonging to satire. |
| 20. Ad-mire', to regard with affection. | 40. Du-plic'i-ty, double-dealing. |
| 21. Con-firm'ed, strengthened. | 40. Cord-i-al'i-ty, sincerity. |
| 22. Ad-vant'age, benefit. | 40. Cen-so'ri-ous, addicted to censure. |

ERRORS.—3. *Wus* for *worse*; 5. *un'ly* for *en'ly*; 5. *naw'thing* for *nöth'ing*; 7. *spose* for *sup-pose*; 12. *ruth'er* for *rath'er*; 13. *gra deal* for *great deal*; 42. *out'wud* for *out'ward*; 44. *gin'er-ous* for *gen'er-ous*.

DIALOGUE BETWEEN LUCY AND HER MOTHER.

JANE TAYLOR.

1. *Lucy*. What a good thing it is that people cannot see one's thoughts!

2. *Mother*. It would sometimes be inconvenient if they could.

3. *Lucy*. O, worse than inconvenient! To-day, for instance, I would not have had Mrs. and Miss G. know what I was thinking of, for all the world.

4. *Mother*. Indeed! Pray, may I know what it might be?

5. *Lucy*. O yes, mother, you may; it was no real harm. I was only thinking what an odd, fat, disagreeable kind of a looking woman Mrs. G. was, and what a tiresome way she had of telling long stories; and that Miss G. was the vainest girl I ever saw. I could see, all the time, she was thinking of nothing but her beauty, and her —

6. *Mother*. Come, come, — no more of this. I have heard quite enough.

7. *Lucy*. Well, mother, but only do suppose they could have known what I was thinking of.

8. *Mother*. Well, and what then do you suppose?

9. *Lucy*. Why, in the first place, I dare say they would have thought me an impertinent, disagreeable little thing.

10. *Mother.* I dare say they would.

11. *Lucy.* So what a good thing it is that people cannot see one's thoughts! is it not?

12. *Mother.* I rather think it does not make so much difference as you imagine.

13. *Lucy.* Dear me, I think it must make a great deal of difference.

14. *Mother.* Did you not say, just now, that Miss G. was a vain girl, and that she thought a great deal of her beauty?

15. *Lucy.* Yes, and so she does, I am certain.

16. *Mother.* Pray, my dear, who told you so?

17. *Lucy.* Nobody; I found it out myself.

18. *Mother.* But how did you find it out, Lucy?

19. *Lucy.* Why, mother, I could see it as plain as could be.

20. *Mother.* So, then, if you could have looked into her heart, and had seen her think to herself, "What a beauty I am! I hope they admire me!" &c., it would have made no alteration in your opinion of her?

21. *Lucy.* (Laughing.) No, mother; it would only have confirmed me in what I thought before.

22. *Mother.* Then what advantage was it to her that you could not see her thoughts?

23. *Lucy.* (Hesitating.) Not much to her, certainly, just then, at least; not to such a vain-looking girl as she is.

24. *Mother.* What do you suppose gives her that vain look?

25. *Lucy.* Being so pretty, I suppose.

26. *Mother.* No, think again; I have seen many faces as pretty as hers that did not look at all vain.

27. *Lucy.* True, so have I; then it must be from her thinking so much about her beauty.

28. *Mother.* Right; if Miss G. has a vain expression in her countenance, or whoever has such an expression, this must be the cause. Now we are come to the conclusion I expected, and I have proved my point.

29. *Lucy.* What point, mother?

30. *Mother.* That you greatly overrate the advantage, or mistake the nature of it, of our thoughts being concealed from our fellow-creatures; since it appears that the thoughts, at least our habits of thought, so greatly influence the conduct, manners, and appearance, that our secret weaknesses are as effectually betrayed to all discerning eyes, as if our inmost feelings were actually visible.*

31. *Lucy.* But surely there are some people so deep and artful, that nobody can possibly guess what passes in their minds. Not that I should wish to be such a one.

32. *Mother.* They may and do, indeed, often succeed in deceiving others in particular instances; but they cannot conceal their true characters; every one knows that they are deep and artful, and, therefore, their grand purpose is defeated; they are neither esteemed nor trusted.

33. *Lucy.* Well, but still, mother, to-day, for instance, do you really suppose that Mrs. and Miss G. had any idea of the opinion I formed of them?

34. *Mother.* Let us suppose that any other young girl of your own age had been present, and that, while you were making your ill-natured observations on those ladies, your companion had been listening with sympathy and kindness to the account Mrs. G. was giving of her troubles and complaints, and wishing she could relieve or assist her. Do you not imagine that, in this case, the tone of her voice, the expression of her countenance, would have been more gentle, and kind, and agreeable than yours? And do you not think that these ladies, if they had taken the trouble, could have discerned the difference?

35. *Lucy.* I dare say they would have liked her best.

36. *Mother.* Doubtless; but suppose, instead of this being a single instance, as I would hope it is, suppose you were in the habit of making such impertinent observations, and of forming these uncharitable opinions of everybody that came in your way?

37. *Lucy*. Then I should get a sharp, satirical look, and everybody would dislike me.

38. *Mother*. Yes, as certainly as if you thought aloud.

39. *Lucy*. Only that would be rather worse.

40. *Mother*. In some respects, it would be rather better. There would, at least, be something honest in it, instead of that hateful and unsuccessful duplicity, which, while all uncharitableness is indulged within, renders the exterior all friendship and cordiality. And that is but a poor, mean, ungenerous kind of satisfaction at best, Lucy, which arises from the hope that others do not know how vain, how selfish, how censorious we are.

41. *Lucy*. Yes, I know that ; but yet —

42. *Mother*. But yet, — you mean to say, I suppose, that you cannot exactly think as I do about it ; and the reason is, that you have not thought sufficiently upon the subject, nor observed enough of yourself and of others, to enter fully into my ideas. But when you are capable of making more accurate observations on what passes in your mind, you will find that our estimation of those around us, is not so much formed upon their outward actions, nor their common conversation, as upon those slight, involuntary turns of countenance or of expression, which escape them unawares, which betray their inmost thoughts, and lay their hearts open to our view ; and by which, in fact, we decide upon their characters, and regulate the measure of our esteem.

43. *Lucy*. Then what is one to do, mother ?

44. *Mother*. Nothing can be plainer ; there is but one way for us, Lucy, if we desire the esteem of others. Let our thoughts be always fit to be seen ; let them be such as to impart to our countenance, our manners, our conduct, that which is generous, candid, honest, and amiable.

QUESTIONS. 1. What did Lucy say of seeing one's thoughts ? 30. How can we know the thoughts of others, if they do not tell them ? 32. Can artful people conceal their true characters ? 42. How do we commonly form our estimate of those around us ? 44. What should be the character of our thoughts ?

LESSON XLIII.

Spell and Define.

- | | |
|---|---|
| 1. Fo'li-age, the leaves of trees. | 5. Ex-qui'site-ly, nicely, accurately. |
| 2. De-vel'op-ed, unfolded. | 6. Per-fec'tion, highest excellence. |
| 3. Ax-il'læ, the cavities between the stems of the leaves and the branches. | 9. Plant-a'tion, a large farm. |
| 4. Fra'grant, sweet of smell. | 10. Parch'ment, skins dressed for writing on. |
| 4. Foot'stalks, partial stems supporting the leaves. | 10. Tu'bu-lar, having the form of a tube. |
| 5. Copp'ice, a wood of small growth. | 13. Ex-por-ta'tion, the act of carrying goods out of a country. |
| 5. Scen'er-y, the appearance of a place. | 13. Dis-till'ing, extracting by distillation. |

ERRORS. — 1. *Nat'ral* for *nat'u-ral*; 2. *yal'ler* for *yellow*; 2. *nahr'er-er* for *nar-row-er*; 3. *lay'lock* for *li'lac*; 4. *bi'led* for *boiled*; 4. *ile* for *oil*; 6. *sheutes* for *shoots*; 8. *o-bleeg'ed* for *o-blig'ed*; 9. *vo'ience* for *vi'o-lence*; 12. *har'ves* for *har-vest*; 13. *hun'derd* for *hun'dred*.

THE CINNAMON TREE.

LANKESTER.

1. THE cinnamon tree is said to be indigenous only to the island of Ceylon,^a and even there, it is confined to a small district in the south-western part of the island. When in its natural state, it attains to the height of twenty or thirty feet, sending forth large spreading branches, clothed with thick foliage.

2. The leaf, when first developed, is partly of a bright red, and partly of a pale yellow; it soon, however, assumes a verdant hue, and when at its full growth, is, on the upper surface, of a dark olive color, and on the under side, of a lighter green; it somewhat resembles that of the bay-tree, but is longer and narrower.

3. The flowers bloom in January;^b they grow on footstalks, rising from the axillæ of the leaves, and the extremities of the branches, clustering in bunches, which resemble in size and shape, those of the lilac, but they are white, with a brownish

NOTES. — ^a Cey-lon'; an island in the Indian ocean, about half as large as the State of Ohio, and containing 1,500,000 inhabitants. ^b Jan'u-a-ry; the first month in the year, so called in honor of the heathen deity, Janus, who was supposed by the Romans to rule the year.

tinge in the center; these are followed by one-seeded berries, of the shape of an acorn, but not so large as a common pea. When first gathered, they resemble the juniper berry in taste. When dry, this fruit becomes merely a thin shell, containing a kernel about the size of an apple seed.

4. The smell of the flowers, though not strong, is extremely fragrant. The footstalks of the leaves have a strong flavor of cinnamon. The fruit, if boiled, yields an oil, which, when cold, becomes a solid substance like wax, and is formed into candles; these emit an agreeable odor, and in the kingdom of Candy,^a are reserved for the sole use of the court.

5. The trees which are cultivated, are kept as a sort of coppice, and numerous shoots spring apparently from the roots; these are not allowed to rise higher than ten feet. We are told that, when the trees first put forth their flame-colored leaves and delicate blossoms, the scenery is exquisitely beautiful.

6. In three years after planting, each tree affords one shoot fit for cutting; at the fifth year, from three to five shoots may be taken; but it requires the vigor of eight years' growth, before it yields as many as ten branches of an inch in thickness. From the ages of ten to twelve years, is the period of its greatest perfection; but its duration of life is not limited, since the root spreads, and every year sends up new shoots or suckers.

7. Trees which grow in rocky situations, and the young shoots, when the leaves are of a reddish color, yield the best and most pungent aromatic bark. The tree is known to be in the best state when the bark separates easily from the wood, and has the inside covered with a mucilaginous juice; but if that is not carefully removed, the flavor of the spice is injured.

8. The shoots are cut, when from half to three quarters of an inch in thickness, and in pieces from two to three feet in length. Many hands are employed in this work, and each

NOTE. — ^a Can'dy; the name of a kingdom and town in the interior of the island of Ceylon.

man is obliged to furnish a certain quantity of sticks. When this part of his task is completed, he conveys his fragrant load to a shed allotted for the purpose, where the bark is instantly stripped from the wood, and freed from the outer surface, which is scraped off.

9. The fragrance diffused around during this process, is described as being extremely delightful; but, in parts of the plantation remote from the spot, unless the trees are agitated with violence, the smell of the cinnamon cannot be distinguished. The wood, when deprived of the bark, has no smell, and is used for fuel.

10. When the bark is perfectly cleansed, it is of a pale yellow color, and about the thickness of parchment. It is then placed on mats to dry in the sun, when it curls up, and acquires a darker tint. The smaller pieces are then put inside the larger, and the whole, close together, into the tubular form in which it is sold in the shops.

11. When the rind, or part forming the cinnamon, is first taken from the tree, it is described as consisting of an outer portion, which tastes like common bark, and an inner portion, which is very sweet and aromatic. In the course of the drying, the oil of the inner portion, on which the flavor depends, is communicated to the whole; and the quality of the entire bark is understood to depend more upon the relative quantities of those portions of the bark, than upon anything else.

12. Under favorable circumstances, the cinnamon tree yields a large and a small harvest every year. The large one is obtained soon after the fruit is ripe; that is, when the tree has again pushed out shoots, and the sap is in vigorous circulation. May^a and June^b are the best months in the year for the large harvest; in November^c and December,^d the small harvest is obtained.

NOTES. — ^a See May, p. 121, note a. ^b See June, p. 91, note a. ^c November; the eleventh month of the year, so called from the Latin word *novem*, nine; because it was the ninth month of the Roman year. ^d See December, p. 95, note a.

13. The oil of cinnamon was formerly obtained from distilling the fragments broken off in packing; latterly, a great proportion has been made from the coarse cinnamon, unfit for exportation. A very small quantity of oil is contained in the bark; three hundred pounds of which are required to yield twenty-four ounces of oil, in consequence of which it is extremely dear.

QUESTIONS. 1. Where is the cinnamon tree indigenous? 1. *What is Ceylon?*
 1. How high does the cinnamon tree grow? 3. *Why was January so called?*
 3. What is the color of the flowers of the cinnamon tree? 4. What is obtained from the fruit? 8. How is the cinnamon obtained from the tree? 10. How is it prepared for sale? 12. How many harvests does the cinnamon tree yield in a year? 12. *Why was November so called?* 13. How is the oil of cinnamon obtained?

LESSON XLIV.

Spell and Define.

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|--|---------------------------------|
| 1. De-cay', to fail, to decline. | 4. Dis-close', to open to view. |
| 2. Bow'ers, shady recesses, or groves. | 4. Wan'ing, fading. |
| 2. Fare-well', a parting compliment. | 5. Sear, dry, withered. |
| 3. Love'li-er, more amiable. | 6. Es-trang'ed, alienated. |
| 4. Crim'son, a beautiful deep red. | 7. Van'ish-ed, departed. |

ERRORS. — 2. *Sil'lunt* for *silent*; 3. *fon'ly* for *fond'ly*; 4. *dy'in* for *dying*,
 6. *bleum* for *bloom*; 7. *an* for *and*; 7. *wich* for *which*.

AUTUMN.

1. SWEET Sabbath of the year,
 While evening lights decay,
 Thy parting steps methinks I hear
 Steal from the world away.
2. Amid thy silent bowers,
 'T is sad but sweet to dwell,
 Where falling leaves and drooping flowers
 Around me breathe farewell.

3. Along thy sunset skies
 Their glories melt in shade ;
And, like the things we fondly prize,
 Seem lovelier as they fade.
4. A deep and crimson streak
 Thy dying leaves disclose ;
As, on consumption's waning cheek,
 Mid ruin, blooms the rose.
5. Thy scene each vision brings
 Of beauty in decay ;
Of sear and faded things,
 Too exquisite to stay ;
6. Of joys that come no more,
 Of flowers whose bloom is fled ;
Of farewells wept upon the shore,
 Of friends estranged or dead ;
7. Of all that now may seem,
 To memory's tearful eye,
The vanished beauty of a dream,
 O'er which we gaze and sigh.

8. It is written on the trees,
 As their young leaves glistening play,
And on brighter things than these, —
 "Passing away."
9. It is written on thy brow,
 Where the spirit's ardent ray
Lives, burns, and triumphs now, —
 "Passing away."
10. Friends ! friends ! O, shall we meet
 In a land of purer day,
Where lovely things and sweet
 "Pass not away ?"

LESSON XLV.

Spell and Define.

- | | |
|--|--|
| 1. Pride, inordinate self-esteem. | 7. Gen-til'i-ty, politeness of manners. |
| 1. Hu-mil'i-ty, humbleness of mind | 7. Corn'merce, intercourse. |
| 2. Of-fen'sive, displeasing | 8. Dis-cre'tion, prudence. |
| 3. Pro-pri'e-ty, fitness. | 9. Pleas'ant-ry, gayety; merriment. |
| 4. Im-port'u-nate, urgent, pertinacious. | 10. En-dow'ments, gifts of nature. |
| 4. Gri-mac'es, distortions of countenance. | 12. Art-i-fi'cial, not genuine or natural. |
| 6. Rude'ness, coarseness of manners. | 12. Court'e-sy, politeness of manners. |
| | 12. Phi-lan'thro-pist, a lover of mankind. |

ERRORS. — 1. *Ex-cept'a-ble* for *ac-cept'a-ble*; 2. *mar'ners* for *man'ners*; 3. *learn't* for *learn'ed*; 3. *ex-pe'rence* for *ex-pe'ri-ence*; 5. *i-dees'* for *i-de'as*; 6. *doos* for *dōes*; 8. *dis-cre'tion* for *dis-cre'tion*; 11. *Chris'te-an* for *Chris'tian*; 12. *core'te-sy* for *court'e-sy*; 13. *pr-lite'niss* for *po-lite'ness*.

GOOD MANNERS.

1. PROPRIETY of behavior in company, is necessary to all persons; for without it, they can neither be acceptable to their friends, nor agreeable in conversation to strangers. The three sources of ill manners, are pride, ill nature, and want of sense; so that every person who is already endowed with humility, good nature, and good sense will learn good manners with little or no teaching.

2. A writer, who had great knowledge of mankind, has defined good manners as "the art of making those people easy with whom we converse;" and his definition cannot be mended. The ill qualities, above mentioned, all tend naturally to make people uneasy. Pride assumes all the conversation to itself, and makes the company insignificant. Ill nature makes offensive reflections; and folly makes no distinction of persons and occasions. Good manners are, therefore, in part negative; let a sensible person but refrain from pride and ill nature, and his conversation will give satisfaction.

3. So far as good manners are positive, and related to good breeding, there are many established forms, which are to be learned by experience and conversation in society. But there is one plain rule, worth all the rest added together. Per-

sons, who pretend to propriety of behavior, should do everything with gentleness ; with an easy, quiet, friendly manner, which doubles the value of every word and action.

4. A forward, noisy, importunate, overbearing way of talking, is the very quintessence of ill breeding ; and hasty contradiction, unreasonable interruption of persons in their discourse, especially elders or superiors, loud laughter, winkings, grimaces, and affected contortions of the body, are not only of low extraction in themselves, but are the natural symptoms of self-sufficiency and impudence.

5. It is a sign of great ignorance to talk much to other people of things in which they have no interest ; and to be speaking familiarly, by name, of distant persons, to those who have no knowledge of them. It shows that the ideas are comprehended within a very narrow sphere, and that the memory has but few objects.

6. If you speak of anything remarkable in its way, many inconsiderate people have a practice of telling something of the same kind, which they think much more remarkable. If persons in company are commended for what they do, they will be instantly telling you of somebody else whom they know, who does it much better ; and thus a modest person, who meant to entertain, is disappointed and confounded by another's rudeness.

7. True gentility, when improved by good sense, avoids every appearance of self-importance ; and polite humility takes every opportunity of giving importance to the company ; of which it may be truly said, as it was of worldly wealth, " It is better to give than to receive." In our commerce with mankind, we are always to consider that their affairs are of more importance to them than ours are ; and we should treat them on this principle, unless we are occasionally questioned, and directed to ourselves by the turn of the conversation.

8. Discretion will always fix upon some subject in which the company have a common share. He that speaks only of

such subjects as are familiar to himself, treats his company as the stork did the fox, presenting an entertainment to him in a deep pitcher, out of which no creature could feed but a long-billed fowl.^a

9. The rules I have laid down, are such as take place chiefly in conversation with strangers. Among friends and acquaintance, where there is freedom and pleasantries, daily practice will be attended with less reserve. But here let me give you warning, that too great familiarity, especially if attended with roughness and importunity, is always dangerous to friendship, which must be treated with some degree of tenderness and delicacy, if you wish it to be lasting.

10. You are to keep your friend by the same behavior, that first won his esteem; and observe this as a maxim, verified by daily experience, that persons advance themselves more commonly by the less imposing arts of discretion, than by the more valuable endowments of wit and science; which, without discretion to recommend them, are often left to disappointment and beggary.

11. We are apt to look upon good manners as a lighter sort of qualification, lying without the system of morality and Christian duty, which a person may possess or not possess, and yet be a very good person. But there is no foundation for such an opinion. The apostle Paul^b has plainly comprehended it in his well-known description of "charity," which signifies the "friendship of Christians,"^c and is extended to so many cases, that no person can practice that virtue and be guilty of ill manners.

NOTES. — ^aThe pupil must not suppose it to be literally true, that the stork made an entertainment for the fox; it is a fable, designed to illustrate a moral truth. ^bPaul; one of the most distinguished of the apostles, born at Tarsus in Asia; he died a martyr at Rome, in the year 66. ^cThe name of Christians was originally given to the followers of Christ as a term of reproach, but it was afterwards adopted by those at Antioch, in the year 65, as their appropriate name. In a general sense, it now means those who believe in Christ; but, in a limited sense, it signifies persons of piety, as in this place.

12. Show me the person who, in his conversation, discovers no signs that he is "puffed up" with pride; who never behaves himself "unseemly" or with impropriety; who neither envies nor censures; who is "kind" and "patient" toward his friends; who "seeketh not his own," but considers others rather than himself, and gives them preference; — I say that person is not only all we intend by a person of good manners, but much more; he really is, what all artificial courtesy affects to be, a philanthropist, a friend to mankind; whose company will delight while it improves, and whose good will rarely be spoken of.

13. And here let it be remarked, and impressed upon the mind of the reader, that one of the best distinctions of a person of politeness is, that in the ordinary affairs of life, he is patient and extremely slow to take offence. Christianity, therefore, is the best foundation for good manners; and of two persons having equal knowledge of the world, the one who is the best Christian will be the person of the best manners.

14. A modest, Christian man, is sweet-tempered, kind and condescending to all; he is not wont to put on supercilious airs, nor affect superiority to any, but is gentle and humble, never looks angry when spoken to, or returns a short, ungracious answer. In company he does not seek to engross the conversation, nor indulge in the loud laugh which speaks "the vacant mind;" he associates with the virtuous, and prefers a useful to a showy life.

QUESTIONS. 1. What are the three sources of ill manners? 2. What is a proper definition of good manners? 3. What is a plain rule for good manners? 4. What is said of contradicting persons, of loud laughter, &c.? 5. What is a sign of great ignorance? 7. What does true gentility avoid? 8. How does a person treat the company when he talks of subjects familiar to himself only? 8. *Is it true that the stork made an entertainment?* 10. How must you keep your friend? 11. *Who was the apostle Paul?* 11. *How was the name of Christians originally applied to the followers of Christ?* 11. *What is meant by Christians?* 13. What is one of the best distinctions of a person of politeness?

LESSON XLVI.

Spell and Define.

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|--|---|
| 1. Per-vert'ed, corrupted. | 6. Ben-e-fi'cial, advantageous. |
| 1. En-dow'ments, gifts of nature. | 6. Af-fec'tions, the principles of love, benevolence, &c. |
| 2. Prompt'ly, readily, quickly. | 6. Grat'i-tude, thankfulness. |
| 3. Ap-pren'tice, one bound to a trade. | 7. Con-fer', to bestow, to give. |
| 4. Re-vers'es, misfortunes. | 7. Sphere, order of society. |
| 4. Af-flu-ence, wealth. | 8. En'er-gy, force, power. |
| 5. Laud'a-ble, praiseworthy. | 8. In'do-lence, idleness, laziness. |
| 5. As-pire', to strive for. | |

ERRORS. — 1. *In-dus'trous* for *in-dus'tri-ous*; 2. *intrest* for *in-ter'est*; 2. *promptly* for *prompt'ly*; 3. *prin'tice* for *ap-pren'tice*; 4. *main-tain'ance* for *main'te-nance*, 7. *ed-e-ca'tion* for *ed-u-ca'tion*; 8. *em-ploy'munt* for *em-ploy'ment*.

FEMALE ENERGY.

MRS. SIGOURNEY.

1. It is a pity that females should ever be brought up in a helpless manner. It is still a greater pity when they think it is not respectable to be industrious; for then, principles as well as habits, have become perverted. They ought to feel that their endowments qualify them for activity, and their duty demands it.

2. Our sex should begin while young, to take an interest in the concerns of the family, and daily do something for its comfort. They should come promptly and cheerfully to the aid of the mother in her cares. They should inform themselves of the amount of the yearly expenses of the household, and keep an accurate account of their own.

3. No female should consider herself educated, until she is mistress of some employment or accomplishment, by which she might gain a livelihood, should she be reduced to the necessity of supporting herself. The ancient Jews^a had a proverb, that whoever brought a child up without a trade, bound it an apprentice to vice.

NOTE. — ^a Jews; a people called Hebrews before the Babylonish captivity. They have no belief in the New Testament, but adopt the Old as their rule of faith.

4. Who can tell how soon they may be compelled to do something for their own maintenance? How many families, by unexpected reverses, are reduced from affluence to poverty! How pitiful and contemptible, on such occasions, to see females helpless, desponding, and embarrassing those whom it is their duty to cheer and aid!

5. Many instances of most laudable efforts to obtain a support, might be mentioned among females of our own country. The disposition to be active in various departments of usefulness, ought to be encouraged in the young, by those who have charge of their education. The office of a teacher, is one of the most respectable and delightful, to which they can aspire.

6. To instruct others is beneficial to the mind. It deepens the knowledge which it already possesses, and quickens it to acquire more. It is beneficial to the moral habits. It teaches self-control. It moves to set a good example. It improves the affections. For we love those whom we make wiser and better, and their gratitude is a sweet reward.

7. The work of education opens a broad field for female laborers. They may both reap and confer benefits. If they do not wish to enter upon it as the business of life, it will be found a good preparation for the duties of any sphere, to which future life may call them.

8. Let the young females, of the present generation, distinguish themselves by energy in some useful employment. Indolence and effeminacy are peculiarly unfit for the daughters of a republic.

QUESTIONS. 1. Should females be brought up in a helpless manner? 2. When should they begin to interest themselves in the concerns of the family? 3. When should a female consider herself educated? 3. What was the proverb of the ancient Jews? 3. *Who were the Jews?* 3. *What part of the Bible do they believe?* 5. What is said of the office of a teacher? 6. What are some of the advantages of being a teacher? 8. How should young females distinguish themselves?

LESSON XLVII.

Spell and Define.

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|--|--|
| 1. Ge-ol'o-gy, the formation and structure of the earth. | 7. Di-lu'vi-al, relating to a flood. |
| 1. Av-a-lanch'es, mountain slides of earth and stone. | 7. Del'uge, a flood. |
| 2. Ca-tas'tro-phe, disaster, calamity. | 7. De-file', a narrow pass. |
| 4. Tem-pest'u-ous, very stormy. | 8. Bar'ri-er, a wall or obstruction. |
| 5. Tor'rent, a rapid stream. | 9. De-cliv'i-ties, slopes, descents. |
| 6. Ap-par'el, clothing, dress. | 9. Sum'mit, the highest point. |
| | 10. Ex-ca-va'tion, a cavity or hollow. |
| | 10. A'pex, the tip or point. |

ERRORS. — 1. *Srubs* for *shrubs*; 3. *a-lar'um-ed* for *a-larm'ed*; 4. *creat'chure* for *creat'ure*; 5. *jest* for *just*; 8. *nawch* for *notch*; 9. *con-sid'er-ble* for *con-sid'er-able*; 10. *wedth* for *width*; 10. *hol'ler* for *hol'low*.

SLIDE OF THE WHITE MOUNTAINS.

SILLIMAN.

1. WE have passed the day in the Notch^a of the White Mountains,^b examining the scenery, the geology, and the ruins. The avalanches were very numerous; they were not, however, ruptures of the main foundation rock of the mountain, but slides from very steep declivities; beginning, in many instances, at the very mountain top, and carrying down, in one promiscuous and frightful ruin, forests, and shrubs, and the earth which sustained them, together with stones and rocks innumerable, and many of great size, such as would each fill a common apartment.

2. The slide took everything with it, down to the solid mountain rock, and being produced by torrents of water, which appear to have burst like water-spouts^c upon the mountains, after they had been thoroughly soaked with heavy rains, thus

NOTES. — ^a Notch: a narrow defile between two huge cliffs of the White Mountains, about two miles in length, and barely wide enough for a road. ^b White Moun'tains; a chain of mountains in New Hampshire, nearly a mile and a quarter in height above the level of the sea. ^c Water-spouts are supposed by some to be caused by a whirlwind, which condenses the cloud coming between the conflicting winds, and causes it to descend in a column; while, at the same time, the ocean below it being agitated, ascends in vapor to meet the column above. Professor Espy supposes that a column of rarified air is formed, between the cloud and ocean, by heat and electrical influence, and that the water is thus made to ascend in a column, to meet the cloud in its descent.

loosening all the materials that were not solid, the trees, pushed and wrung by fierce winds, acted as so many levers, and prepared everything for the awful catastrophe.

3. No tradition existed of any slide in former times, and such as are now observed to have formerly happened, had been completely veiled by forest growth and shrubs. At length, on the twenty-eighth of June,^a two months before the fatal avalanche,^b there was one not far from the Willey House,^c which so far alarmed the family that they erected an encampment a little distance from their dwelling, intending it as a place of refuge.

4. On the fatal night, it was impenetrably dark, and frightfully tempestuous. The lonely family had retired to rest in their humble dwelling, six miles from the nearest human creature.

5. The avalanches descended in every part of the gulf, for the distance of two miles; and a very heavy rain began on the mountain top immediately above the house, and descended, in a direct line, toward it; the sweeping torrent, a river from the clouds, and a river full of trees, earth, stones, and rocks, rushed to the house, and marvelously divided within six feet of it, and just behind it, and passed on either side, sweeping away the stable and horses, and completely encircling the dwelling, but leaving it untouched.

6. At this time, probably towards midnight, as the state of the beds and apparel showed that they had retired to rest, the family doubtless issued from their house, and were swept away in the torrent; five beautiful children, from two to twelve years of age, being among the number.

7. This catastrophe presents a very striking example of sudden diluvial action, and enables one to form some feeble

NOTES. — ^a See June, p. 91, note a. ^b The fatal avalanche referred to, took place on the night of the 26th of August, 1826; by which Mr. Willey, who kept a public house at the Notch, and his wife, and five children, were buried beneath the ruins. ^c Willey House; the public house kept by Willey at the Notch.

conception of the universal effects of the vindictive *orage*,^a which once swept every mountain, and ravaged every plain and defile. In the present instance, there was not one avalanche only, but many.

8. The most extensive one was on the other side of the barrier, which forms the northern boundary of the Notch. It slid, in the whole, the distance of three miles, with an average breadth of a quarter of a mile; it overwhelmed a bridge, and filled a river course, turning the stream, and now presents an unparalleled mass of ruins.

9. There are places on the declivities of the mountains, in the Notch, where acres of the steep sides were swept bare of their forests, and of every movable thing, and the naked rock is now exposed to view; but in the greater number of instances, the avalanches commenced almost at the mountain top, or high upon its slope. We pursued some of them to a considerable distance up the mountain, and two gentlemen of our party, with much toil, followed one of them quite to the summit.

10. The excavation commenced generally as soon as there was anything movable, in a trench of a few yards in depth, and of a few rods in width, and descended down the mountains, widening and deepening, till it became a frightful chasm, like a vast irregular hollow cone, with its apex near the mountain top, and its base at its foot, and there spreading out into a wide and deep mass of ruins, of transported earth, gravel, stones, rocks, and forest trees.

NOTE. — ^a It is supposed, by geologists, from the positions of the rocks and the appearance of the mountains, that a vast flood once rolled from north-west to south-east, over the whole surface of the earth.

QUESTIONS. 1. *What is the Notch?* 1. *What are the White Mountains?* 1. Where did the slides commence, and what did they carry away in their course? 2. How do they seem to have been produced? 2. *How are water-spouts supposed to be caused?* 2. *How does Professor Espy suppose they are produced?* 3. Does it appear that there have been slides in former times? 3. When did the first slide happen? 3. *When did the fatal avalanche take place?* 3. *What is meant by the*

Willey House? 5. What was the extent of the second or fatal avalanche? 6. How many persons were destroyed? 7. *What do geologists suppose once rolled over the earth?* 8. How far did the avalanche slide? 10. How did the excavation commence and how end?

LESSON XLVIII.

Spell and Define.

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|-------------------------------|--|
| 1. Pre'cious, of great worth. | 8. Frank'ly, openly, without disguise. |
| 2. Pa'tience, endurance. | 9. Bles'sed, happy. |
| 3. E-the're-al, heavenly. | 10. Par'a-dise, a place of bliss. |
| 4. En-fran'chis-ed, set free. | 12. Beck'on, to call by a sign. |
| 5. Roy'al, kingly. | 13. God'like, divine. |
| 5. Con'scious, knowing. | 15. Char'i-ty, liberality in judging. |
| 7. Meads, meadows. | 16. Naught, nothing. |

ERRORS. — 1. *Sper'its* for *spir'its*; 2. *dooth* for *doth*; 3. *e-the'ral* for *e-the're-al*; 6. *for-git'* for *for-get'*; 12. *change* for *chänge*; 15. *wust* for *worst*; 17. *nus'ed* for *nurs'ed*.

THE DEAD.

M. F. TUPPER.

1. I LOVE the dead,
The precious spirits gone before,
And waiting on that peaceful shore,
To meet with welcome looks,
And kiss me yet once more.

2. I love the dead;
And fondly doth my fancy paint
Each dear one, washed from earthly taint;
By patience and by hope
Made a most gentle saint.

3. O, glorious dead!
Without one spot upon the dress.
Of your ethereal loveliness,
Ye linger round me still,
With earnest will to bless.

4. Enfranchised dead !

Each fault and failing left behind,
And nothing now to chill or bind,—
How gloriously ye reign
In majesty of mind !

5. O, royal dead !

The resting, free, unfettered dead,
The yearning, conscious, holy dead,
The hoping, waiting, calm,
The happy, changeless dead !

6. I love the dead !

And well forget their little ill,
Eager to bask my memory still
In all their best of words,
And deeds, and ways, and will.

7. I bless the dead !

Their good, half choked by this world's weeds,
Is blooming now in heavenly meads,
And ripening golden fruit
Of all those early seeds.

8. I trust the dead !

They understand me frankly now ;
There are no clouds on heart or brow,
But spirit, reading spirit,
Answereth glow for glow.

9. I praise the dead !

All their tears are wiped away,
Their darkness turned to perfect day,—
How blessed are the dead,
How beautiful be they !

10. O, gracious dead!
That watch me from your paradise,
With happy, tender, starlike eyes,
Let your sweet influence rain
Me blessings from the skies.

11. Yet, helpless dead!
Vainly my yearning nature dares
Such unpremeditated prayers;
All vain it were for them,
As even for me theirs.

12. Immortal dead!
Ye in your lot are fixed as fate,
And man or angel is too late
To beckon back, by prayer,
One change upon your state.

13. O, godlike dead!
Ye that do rest like Noah's dove,^a
Fearless I leave you to the love
Of him who gave you peace,
To bear with you above!

14. And ye, the dead,
Godless on earth, and gone astray,
Alas! your hour has passed away;
The Judge is just; for you
It now were sin to pray.

15. Still, all ye dead,
First may be last and last be first;
Charity counteth no man cursed,
But hopeth still in him
Whose love would save the worst.

NOTE. — ^a The dove which Noah sent forth from the ark, when the waters of the flood began to abate. See Genesis viii. 8—13.

16. Therefore, ye dead,
I love you, be ye good or ill;
For God, our God, doth love me still,
And you he loved on earth
With love that naught could chill.

17. And some, just dead,
To me on earth most deeply dear,
Who loved, and nursed, and blessed me here, —
I love you with a love
That casteth out all fear.

18. Come near me, dead!
In spirit come to me, and kiss —
No! I must wait awhile for this;
A few, few years or days,
And I too feed on bliss!

QUESTIONS. 1. What reasons does the author give why he loves the dead?
13. What is meant by Noah's dove?

LESSON XLIX.

Spell and Define.

- | | |
|--|--|
| 1. Lit'er-a-ture, learning. | 5. Af-flic'tions, sorrows, griefs. |
| 2. Civ-il-i-za'tion, the state of being civ- | 6. Coun'sel-ors, advisors. |
| 2. Ac-qui-si'tion, acquirement. [ilized.] | 8. Re-flect', to consider attentively. |
| 3. Sen'ti-ments, opinions, notions. | 9. Scan'dal, reproachful censure. |
| 4. Rev-o-lu'tions, changes of government. | 10. Vol'umes, books. |
| 4. Re-flec'tion, attentive consideration. | 10. Ex'cel-lent, very valuable. |
| 5. Dis-tress'es, afflictions. | 11. Prin'ci-ples, rules of action. |

ERRORS. — 1. *Lit'er-a-tchure* for *lit'er-a-ture*; 2. *re-fine'munt* for *re-fine'ment*;
3. *uv-vents'* for *e-vents'*; 4. *rize* for *rise*; 5. *priv'i-lige* for *priv'i-lege*; 6. *a-gree'ble*
for *a-gree'a-ble*; 7. *wat* for *what*; 8. *op-por-tchu'ni-ty* for *op-por-tu'ni-ty*;
10 *vol'lums* for *vol'umes*.

READING.

[Let the pupil point out the words in the first four verses of this piece, on which the pause of suspension occurs, and tell what inflection is given to them. See rule, p. 52.]

1. READING may be considered as the key which commands our entrance, and gives us access to the various departments.

of science and literature. It enlarges the sphere of observation, and affords abundant materials for exercising the faculties of the mind.

2. Among all people, distinguished for their refinement and civilization, the most prevalent and important art is that of reading. The improvement of the mind, the cultivation of taste, and the acquisition of knowledge, are the advantages derived from this art.

3. From reading, we are made acquainted with the passing events and occurrences in various parts of the world, and are enabled to repeat the sentiments of those who have existed in former times.

4. It brings to view the scenes of departed years, and exhibits the rise and fall, and the revolutions of the ancient communities of mankind, and offers to our reflection all the most important circumstances connected with the improvement of human society.

5. To have good books, and to be able to read them well, is a great privilege. They make us both wiser, and better ; they instruct us in our duty, and teach us how to behave ourselves. They comfort us in our distresses and afflictions.

6. They pass away our leisure hours pleasantly and usefully, and the amusement which they afford is cheaper than almost any other. They are true friends, excellent counselors, and agreeable companions.

7. Be careful to read with attention. When you are reading, do not be thinking of anything else. People who read without thinking what they are reading about, lose their time, and they cannot be the wiser, or the better, for what they read.

8. Reflect upon what you have read, or heard other people read ; and, if you have a proper opportunity, converse upon it. To relate what you have read or heard, is the best way to help you to remember it.

9. It may afford many useful and pleasant subjects of con-

versation ; and it may often prevent quarreling, telling idle tales, silly joking, and talking scandal. In order to remember any particular passages in a book, read them over several times.

10. If it instructed you in any particular duty, consider whether you have done your best to practice it. A little, read in this way, is more improving than many volumes, however excellent in themselves, read over in a hasty and careless manner.

11. Let nothing tempt you to read a bad book, of any kind. It is better not to read at all, than to read bad books. A bad book, it is truly said, is the worst of thieves ; it robs us of time, money, and principles.

QUESTIONS. 1. To what does reading give us access ? 2. What is the most important art among refined people ? 3. With what are we made acquainted by reading ? 4. What does it bring to view ? 5. What effect do good books have upon us ? 6. What do they teach us ? 7. How should we read books ? 8. What is the best way to enable us to remember what we read ? 9. What will reading prevent ? 11. Should you read bad books ? Why ?

LESSON L.

Spell and Define.

- | | |
|---|--|
| 1. Sim-i-lar'i-ty, likeness, resemblance. | 8. Un-guard'ed, not guarded. |
| 2. Mag-na-nim'i-ty, nobleness of character. | 10. Un-suc-cess'ful-ly, without success. |
| 3. Oc-ca'sion-al, occurring at intervals. | 11. Cau'tious-ly, in a careful manner. |
| 5. A-bund'ant-ly, plentifully. | 12. Si-mul-ta'ne-ous-ly, at the same time. |
| 6. Fe-roc'i-ty, savage wildness. | 13. Prai'rie, a large natural meadow. |
| 7. Ce-ler'i-ty, swiftness, speed. | 14. A-ban'don-ing, giving up. |
| 7. Fa-cil'i-ty, ease, dexterity. | 16. Cir-cum-fer-ence, distance round a body. |

ERRORS. — 1. *Cow'gar* for *cou'gar* ; 2. *gin-er-os'i-ty* for *gen-er-os'i-ty* ; 3. *yall'er* for *yel'low* ; 9. *hos-ses* for *hors'es* ; 10. *bouns* for *bounds* ; 10. *ketch* for *catch* ; 11. *heerd* for *heard* ; 12. *sim-ul-ta'ne-ous-ly* for *si-mul-ta'ne-ous-ly* ; 12. *crooch'ed* for *crouch'ed* ; 14. *pint* for *point* ; 15. *an'i-mal* for *an'i-mal*.

THE COUGAR.

1. THE cougar is the largest animal, of the cat kind, found in North America,^a and has occasionally received the name of

NOTE. — ^a See North America, p. 186, note b.

American lion,^a from the similarity of its proportions and color to the lion of the old world.

2. It is very little inferior in size, and not at all in the qualities of magnanimity, clemency, and generosity, which have been so lavishly, yet so falsely, attributed to the "king of beasts." It may be stated to be about one third less in size than the lion, and has no mane nor tuft at the extremity of the tail, which is about half the length of the body and head.

3. The skin is clothed with a soft and close hair over the limbs and body, of a brownish yellow color, or of a mixture of red and blackish, with occasional patches of a rather deep reddish tint, which are only remarkable in certain lights, and disappear entirely with the advancing age of the individual.

4. A dark red is spread over all the upper parts, produced by the tips of the hair, which is black at the base; and this color is deeper upon the back, the head, and upper part of the tail, than upon the sides.

5. The cougar, at an early period, was distributed, in considerable numbers, over the whole of the warm and temperate regions of this continent; and is still found, though by no means abundantly, in the southern, middle, and north-western parts of the Union;^b becoming, however, gradually more rare as the population increases, and cultivation is extended.

6. It is a savage and destructive animal, yet timid and cautious. In ferocity, it is quite equal to most of its kindred species, and kills numbers of small animals for the sake of drinking their blood; and when pressed with hunger, it attacks large quadrupeds, though not always with success.

7. When the cougar seizes its prey, it is by the throat, and then flinging the victim over its back, it dashes off with great ease and celerity, to devour it at leisure. It climbs, or rather springs up large trees with surprising facility and vigor, and in that way, is enabled, by dropping suddenly upon deer and

NOTES. — ^a The lion, properly so called, is found only on the Eastern Continent, particularly in Asia and Africa. ^b Union; a name sometimes given to the United States

other quadrupeds, to secure prey which it would be impossible for it to overtake.

8. In the day time, the cougar is seldom seen, but its peculiar cry frequently thrills the experienced traveler with horror, while encamping in the forest at night; or he is startled to hear the cautious approaches of the animal, stealing step by step toward him, over the crackling brush and leaves, in expectation of springing on an unguarded or sleeping victim, whom nothing but a rapid flight can save.

9. The following account is from the pen of a gentleman of Lexington,^a Kentucky.^b "About the close of the late war," says the writer, "a merchant by the name of Herse, and a fellow-traveler, traveling near Fort Wayne,^c in Indiana,^d concluded to pass the night in the woods without a fire; and turning their horses loose, they lay down in their blankets on the leaves.

10. "In the night, they were roused by hearing the horses snort, as they are apt to do on the approach of Indians,^e and shortly after, they were heard to make several bounds through the woods, as if some one had unsuccessfully attempted to catch them.

11. "After some time had elapsed, they both distinctly heard what they supposed to be a man, crawling toward them on his hands and feet, as they could hear first one hand cautiously extended, and pressed very gently on the leaves to avoid making a noise, then the other, and finally the other limbs in like manner, and with equal care.

12. "When they believed that this felonious visitor was within about ten feet of them, they touched each other, sprung up simultaneously, and rushed to some distance through the woods, where they crouched and remained without further disturbance. A short time after, they heard the

NOTES. — ^a Lexington; the oldest town in Kentucky, situated 25 miles east of Frankfort. ^b Kentucky; one of the Western States, situated between Ohio, Indiana, and Illinois, on the north, and Tennessee on the south. ^c Fort Wayne; a town situated in the north-eastern part of Indiana, on the Maumee river. ^d In-di-a'na; one of the Western States, north of Kentucky. ^e See Indians, p. 131, note b.

horses snorting and bounding furiously through the woods, but they did not venture to arise until broad daylight, being still ignorant of the character of their enemy.

13. "When it was sufficiently light to see, by climbing a sapling, they discovered the horses at a considerable distance on the prairie." On approaching them, it was at once evident that their disturber had been nothing less than a cougar. It had sprung upon the horses, and so lacerated their flanks with its claws and teeth, that with the greatest difficulty were they able to drive the poor creatures before them.

14. "I now offered a reward of ten dollars to any of the Indians who would bring in this animal, and a few evenings after, on returning from a day's hunting, I found an Indian waiting with the body of the cougar, which he had killed about two hours before. This Indian found its track, which he followed about twelve miles, where he was on the point of abandoning the chase.

15. "At this moment, he heard the bushes rustle, and turning, he saw the beast which had sprung against the body of a tree, to observe its pursuer. He instantly fired, and shot him through the heart, as I found on dissecting the animal.

16. "The Indian dragged the body about a quarter of a mile on the snow, but finding it too heavy, he procured a sled, on which he brought it in. It was six feet and nine inches in length, from the nose to the end of the tail, and the circumference of the body, just below the fore legs, was two feet and seven inches."

NOTE. — a Prairies are of three kinds; the heathy, which have springs, and are covered with shrubs; the dry, which, in general, are destitute of vegetation except grass, and the alluvial, which have a fertile soil and a rank vegetation.

QUESTIONS. 1. What is the cougar sometimes called? 1. *Where only is the true lion to be found?* 2. How does the cougar compare with the lion in size? 3. What is its color? 5. Where is the cougar found? 5. *What is meant by the name Union?* 6. What is said of the ferocity of the cougar? 7. How does it seize the prey it cannot overtake? 8. When does the cougar usually seek for its prey? 9. *Relate the story of the cougar and travelers?* 9. *What is said of Lexington?* 9. *What is said of Kentucky?* 9. *What is said of Fort Wayne?* 9. *What is said of Indiana?* 15. How did the Indian kill the cougar? 16. What is said of his size?

LESSON LI.

Spell and Define.

- | | |
|---|--|
| 1. Gla'ciers, immense masses of ice. | 8. Cham'ois, a kind of wild goat. |
| 1. Dra'per-y, dress, clothing. | 9. Fun'gus, an order of plants, comprehending mushrooms, &c. |
| 2. Crys'tal-iz-ed, formed into crystals. | 9. Germ'in-ates, sprouts, grows. |
| 2. De-bris', fragments of stone, &c. | 13. Av-a-lanche', a mountain-slide of ice or snow. |
| 2. Ge-o-log'ic-al, pertaining to geology. | 14. Mount-ain-eers', inhabitants of a mountain. |
| 4. Ge-ol'o-gist, one skilled in geology. | 16. Lam'mer-geir, a kind of vulture. |
| 6. Ped'es-tals, the bases of pillars. | |
| 6. Ob'e-lisks, tall four-sided pillars. | |
| 7. Ul'tra-ma-rine', deep sky-blue. | |

ERRORS. — 1. *Glaz'yers* for *gla'ciers*; 1. *drap'er-y* for *dra'per-y*; 2. *debris* for *de-bris'*; 3. *al-peen'* for *al'pine*; 4. *for-rards* for *fore'heads*; 6. *pe-des'tals* for *ped'es-tals*; 8. *drifs* for *drifts*; 15. *blat'ing* for *bleat'ing*; 16. *pes'ant* for *pheas'ant*.

GLACIERS OF THE ALPS.

J. T. HEADLEY.

1. GLACIERS are the everlasting drapery of the Alps,^a clothing them in summer and winter with their robes of ice. They are formed, by the successive thawing and freezing of the loose snow, in the spring and summer.

2. Melting in the day time, and freezing at night, the whole mass at length becomes crystalized; and as the lower extremities melt in summer, they gradually move down the mountain, carrying with them debris of rocks and stone, making a perfect geological cabinet of the hill it throws up.

3. Glaciers begin at an elevation of about eight thousand feet, or a little less; above this are eternal snow fields. These glaciers constitute one of the most striking features of Alpine scenery.

4. Whether they are looked upon with the eye of a geologist, and the slow and mighty process of renovation and destruction is contemplated, working on from the birth to the death of time; or whether they are regarded with the eye of a landscape painter, as they now clasp the breast of a bold peak in their shining embrace, and now stretch their icy arms

NOTE. — ^a Alps; the chain of mountains lying between Italy and Switzerland, 700 miles long, and 3 miles high.

far away into the mountains, and now plunge their glittering foreheads into the green valley, they are the same objects of intense interest and ever fresh wonder.

5. As they push down the declivities, the obstructions they meet with, and the broken surface over which they pass, throw them into every variety of shape. Towers are suddenly squeezed up forty or fifty feet high, and precipices thrown out, which topple over with the roar of thunder.

6. Rocks and bowlders, that have been carried away, from their resting-places, on the bosom of the glacier, protect the ice under them by their shadow, while the surrounding mass gradually melts away, leaving them standing on stately pedestals, huge black obelisks, slowly traveling toward the valley.

7. Whenever these descending masses enter a gorge in the mountains, they spread out into it, partially filling it up, and are called ice-seas. These large collections of ice are traversed by immense crevices, reaching hundreds of feet down, and revealing that beautiful ultramarine color, which the Rhone^a has, as it leaves lake Geneva.^b

8. Through these fissures, streams flow in every direction, and collecting at the lower extremity of the glacier, under the roof of a huge cavern of their own making, flow off, a turbid torrent, into the valley. Into these crevices the snow frequently drifts, choking up the portion near the surface, thus making concealed pit-falls for the traveler, and sometimes even for the wary, bold chamois hunter.

9. Above the glaciers near the summit, one frequently meets with red snow.^c I have seen it myself, and noticed it when I was not looking for it. The color is said to be produced by a species of fungus, which makes the snow its soil,

NOTES. — ^a Rhone (rone); a large river rising in Switzerland, and flowing into the gulf of Lyons, in the south of France. ^b Lake Gene'va; a beautiful lake in the western part of Switzerland, forty-seven miles long. ^c In the polar regions snow has been seen of a red, orange, and salmon color; and the snow-storms of those places sometimes present a luminous appearance, covering objects, as it were, with a sheet of fire.

and germinates and grows in imperceptible branches, over the surface.

10. The invisible threads, reaching out in every direction, give to the snow a deep crimson blush, which, as the plant dies, changes into a dirty black.

11. The number of glaciers in the Alps has been estimated at about four hundred ; but one might as well attempt to estimate the number and weight of all the avalanches that fall ; for these glaciers are of all sizes, from a few rods to miles, and in every variety of shape and position.

12. Scientific men differ much as to the relative thickness of glaciers, though they average, probably, not more than seventy or eighty feet thick. Some of them are of a pure white, and shine in the noonday sun with dazzling splendor ; but the greater part of them is covered with the debris of the mountains, giving them a dirty hue, wholly unlike the appearance, one imagines they present, who has never seen them.

13. The impression they make on the mind of the beholder, however, can never be effaced. The marks of power, of the terrific struggles, they carry about them, fill the mind with emotions of grandeur, almost equal to the solitary avalanche and its lonely voice of thunder.

14. They have a voice of their own, too, called by the mountaineers, *brullen*,^a or growlings, caused by the rending of the solid mass, when the south-east wind breathes upon it. The lower portion of the Alps is full of sound and motion.

15. Even after you leave the tinkling of bells, the music of the horn, and the bleating of goats, there is the roar of the torrent, the shock of the avalanche, and the grinding, crushing sound of the mighty glacier. But when you ascend above the base, all is still and silent as the sepulcher.

16. Eternal Sabbath^b reigns around the peaks, and solitude, deeper than the heart of the forest, embraces the subdued and

NOTES. — ^a Brullen (brook'len) ; a German word, signifying as defined in the text or piece. ^b See Sabbath, page 134, note a.

humbled adventurer; while the sudden flight of a pheasant from amid the snow, or the slow and lordly sweep of the lammergeir, in circles upward, startles the feelings into greater intensity.

QUESTIONS. 1. *What are the Alps?* 1. How are glaciers formed? 3. At what elevation do they commence? 5. What are the shapes they assume as they slide down? 7. What are ice-seas? 7. What is the depth of some of the crevices in the ice? 7. *What is the Rhone?* 7. *What is lake Geneva?* 9. What colored snow is sometimes met with on the Alps? 9. *Of what colors has snow been seen in the polar regions?* 9. What is supposed to be the cause of the color of the snow upon the Alps? 12. What is the average thickness of the glaciers? 14. What do the mountaineers call the sound of the glaciers, and what does the word mean?

LESSON LII.

Spell and Define.

- | | |
|---------------------------------------|---|
| 1. Ex-cel'si-or, higher. | 4. Pass, a defile. |
| 2. Fal'chion, a short, crooked sword. | 5. Maid'en, an unmarried female. |
| 2. Sheath, a case for a sword. | 6. Peas'ant, one engaged in rural labor. |
| 2. Clar'i-on, a trumpet. | 7. Hound, a dog of the chase. [rise.] |
| 3. Spec'tral, ghostly. | 8. Twi'light, the faint light before sun- |

ERRORS. — 2. *Sheth* for *sheath*; 3. *shon* for *shone*; 4. *tem'pes* for *tem'pest*; 7. *houn* for *hound*; 7. *strange* for *stränge*.

EXCELSIOR.

H. W. LONGFELLOW.

[In the following piece, ambition is beautifully represented under the figure of a noble youth, climbing the lofty Alps at the close of day.]

1. THE shades of night were falling fast,
As through an Alpine village passed
A youth who bore, 'mid snow and ice,
A banner with the strange device, —

Excelsior!

2. His brow was sad; his eye beneath,
Flashed like a falchion from its sheath,
And like a silver clarion rung
The accents of that unknown tongue, —

Excelsior!

3. In happy homes, he saw the light,
Of household fires, gleam warm and bright;
Above, the spectral glaciers shone,
And from his lips escaped a groan, —
Excelsior!
4. "Try not the Pass!" the old man said;
"Dark lowers the tempest overhead,
The roaring torrent is deep and wide!"
And loud that clarion voice replied, —
Excelsior!
5. "O, stay," the maiden said, "and rest
Thy weary head upon this breast!"
A tear stood in his bright blue eye,
But still he answered with a sigh, —
Excelsior!
6. "Beware the pine tree's withered branch!
Beware the awful avalanche!"
This was the peasant's last good-night;
A voice replied, far up the height, —
Excelsior!
7. A traveler, by the faithful hound,
Half-buried in the snow was found,
Still grasping in his hand of ice
That banner with the strange device, —
Excelsior!
8. There, in the twilight cold and gray,
Lifeless, but beautiful, he lay,
And from the sky, serene and far,
A voice fell, like a falling star, —
Excelsior!

QUESTIONS. How is ambition represented in this piece? 1. What was the device on the banner of the youth? 1. What does it mean? 2. How did the youth appear? 4. What did the old man say to him? 4. What did he reply? 5. What did the maiden say? 5. How did it affect him? 7. Where was he found? What induced him to leave his friends and thus lose his life? Ambition.

LESSON LIII.

Spell and Define.

- | | |
|--|--|
| 1. Gi-gan'tic, very large. | 8. Squa'mous, pertaining to scales. |
| 2. Or'gan-iz-ed, formed with organs. | 8. Jol'ly-boat, the small boat of a ship |
| 3. Em'u-late, to strive to equal. | 9. An-te'ri-or, foremost in place. |
| 6. Con'ic-al, like a cone. | 9. Lon-gi-tu'din-al, pertaining to length. |
| 6. Cyl-in'dric-al, like a cylinder. | 12. E-ject'ed, thrown out. |
| 6. Quad-ran'gu-lar, having four corners. | 15. Ma-ter'nal, motherly. |
| 7. Tri-an'gu-lar, having three angles. | 15. Har-poon'ed, struck with a harpoor. |

ERRORS. — 1. *Dis-cribe'* for *de-scribe'*; 1. *creat'ur* for *creat'ure*; 1. *un-sat-is-fac'try* for *un-sat-is-fac'to-ry*; 4. *judg'munt* for *judg'ment*; 6. *co'nic-al* for *con'ic-al*, 8. *ca'per-ble* for *ca'pa-ble*; 9. *ap'er-tchures* for *ap'er-tures*; 9. *nors'trul* for *nos'tril*; 14. *gar'lons* for *gal'lons*.

THE WHALE.

J. D. GODMAN.

1. IN attempting to describe a creature so gigantic and surpassing in strength as the whale, we deeply feel the want of language suitable to our purpose, and vainly endeavor to remove this difficulty by resorting to comparisons scarcely less inadequate, or conveying at best, but vague and unsatisfactory ideas.

2. Sublime in magnitude, among organized and animated beings, the whale^a is adapted, in all his attributes, to the fathomless and illimitable waters, which he is destined to inhabit. Contrasted with other animals, his strength as far transcends their greatest exertions, as the irresistible heavings of the mighty deep exceed the harmless rippling of a sylvan stream.

3. It is only by successive approaches and detailed examination, that we can arrive at a proper conception of this animal; and, therefore, the statements which are freest from attempts to emulate, by ambitious style, the magnitude of the subject, will lead us to the most satisfactory conclusions.

NOTE. — ^a The whale differs from quadrupeds only in the organs of motion, which are fins instead of legs. It cannot properly be called a fish, and is ranked among the mammalia, or animals that suckle their young.

4. But large^a as the whale certainly is, it has been much overrated; for such is the avidity with which the human mind receives communications of the marvelous, and such the interest attached to those researches, which describe any remote and extraordinary production of nature, that the judgment of the traveler receives a bias, which, in case of doubt, induces him to fix upon the extreme point in his opinion, which is calculated to afford the greatest surprise and interest.

5. The length of the whale, when fully grown, may be stated as varying from fifty to sixty-five feet; very rarely, if ever, reaching seventy. The greatest circumference is from thirty to forty feet, and the weight sixty or seventy tons.

6. It is thickest a little behind the fins, or in the middle of the animal, from whence it gradually tapers, in a conical form, towards the tail, and slightly towards the head. Its form is cylindrical from the neck to within ten feet of the tail, beyond which, it becomes somewhat quadrangular, the greatest ridge being upward, or on the back, and running backward nearly across the middle of the tail.

7. The head has somewhat of a triangular shape, and the under part, the arched outline of which is given by the jaw-bones, is flat, measuring from sixteen to twenty feet in length, and from ten to twelve feet in breadth. The lips, extending fifteen or twenty feet in length and five or six in height, and forming the cavity of the mouth, are attached to the under jaw, and rise from the jaw-bones, giving the appearance, when viewed in front, of the letter U.

8. The upper jaw,^b including the crown bone or skull, is bent down at the extremity, so as to shut the front and upper parts of the cavity of the mouth, and is overlapped by the lips, in a squamous manner, at the sides. When the mouth is

NOTES. — ^a Whales are most numerous and of the largest size in the waters about Greenland, in Baffin's and Hudson's Bays, and in the ocean north of Bhering's Straits. ^b Whalebone, so much used for umbrellas, stays, &c., is taken from the upper jaw of the whale, where it adheres in thin plates varying from three to twelve feet in length.

open, it presents a cavity as large as a room, and capable of containing a merchant ship's jolly-boat full of men, being six or eight feet wide, ten or twelve feet high in front, and fifteen or sixteen feet long.

9. On the most elevated part of the head, about sixteen feet from the anterior extremity of the jaw, are situated two blow-holes, or spiracles, consisting of two longitudinal apertures six or eight inches in length. These are the proper nostrils of the whale. A moist vapor, mixed with mucus, is discharged from them when the animal breathes; but no water accompanies it, unless the expiration of the breath is made under the surface.

10. In their usual conduct, whales remain at the surface to breathe, about two minutes, seldom longer; during which time they blow eight or nine times, and then descend for an interval, usually of five or ten minutes, but sometimes, when feeding, fifteen or twenty.

11. The depth to which they descend, is not known; though from the eddy occasionally observed on the water, it is evidently, at times, only trifling. But when struck, the quantity of line they sometimes take out of the boats, in a perpendicular descent, affords a good measure of the depth. By this rule, they have been known to descend to the depth of a mile.

12. They have no voice, but in breathing or blowing, they make a very loud noise. The vapor they discharge is ejected to the height of some yards, and appears at a distance like a puff of smoke. They blow strongest, densest, and loudest when running. When in a state of alarm, or when they first appear at the surface after having been a long time down, they respire or blow about four or five times a minute.

13. Immediately beneath the skin, lies the blubber of fat, encompassing the whole body of the animal. Its color is yellowish white, yellow, or red. Its thickness all around the body, is eight or ten or twenty inches, varying in different parts, as well as in different individuals.

14. The lips are composed almost entirely of fat, and yield from two hundred and fifty to five hundred gallons of oil each ; and the entire whale has sometimes yielded seven thousand five hundred gallons of oil ; five thousand gallons are, by no means, an uncommon yield.

15. The maternal affection of the whale, which, in other respects, is apparently a stupid animal, is striking and interesting. The cub being insensible to danger, is easily harpooned ; when the tender attachment of the mother is so manifested, as not unfrequently to bring her within the reach of the whalers.

16. Hence, though the cub is of little value, seldom producing above two hundred and fifty gallons of oil, and often less, yet it is sometimes struck, as a snare for its mother.

17. In this case, she joins it at the surface of the water, whenever it has occasion to rise for respiration ; encourages it to swim off ; assists its flight by taking it under her fin, and seldom deserts it while life remains. She is then dangerous to approach, but affords frequent opportunities for attack.

18. She loses all regard for her own safety in anxiety for the preservation of her young ; dashes through the midst of her enemies ; despises the danger that threatens her, and even voluntarily remains with her offspring, after various attacks on herself from the harpoons of the fishermen.

QUESTIONS. 2. *How does the whale differ from quadrupeds ?* 2. *Can it properly be called a fish ?* 4. *Where are the largest whales found ?* 5. *What is the length of the whale when fully grown ?* 5. *What is its circumference ?* 5. *What its weight ?* 6. *What is the form of the whale ?* 7. *What are the length and breadth of the under part of the head ?* 8. *From what part of the whale is whalebone obtained ?* 8. *What is the size of the mouth ?* 9. *What are the blow-holes ?* 10. *How long will the whale remain under water without breathing ?* 11. *How deep has it been known to descend into the ocean ?* 13. *What is the thickness of the fat ?* 14. *How many gallons of oil will the whale yield ?* 15. *What is said of the maternal affection of the whale ?*

LESSON LIV.

Spell and Define.

- | | |
|---|---|
| 1. Sphinx, a monster with a human head on the body of a lion. | 10. An'gle, the point where two lines meet. |
| 2. Gran'ite, a stone composed of quartz, feldspar, and mica. | 11. Trench, a narrow channel, a ditch. |
| 3. In-tel'li-gent, knowing. | 14. Chasm, a cleft, a gap. |
| 4. Sculp'tur-ed, carved. | 15. Term-in-a'tion, end. |
| 4. Lab'y-rinth, a mazy obscurity | 15. Si'en-ite, a stone resembling granite. |
| 5. Car'di-nal, principal. | 16. Sar-coph'a-gus, a stone coffin. |
| 7. Con-tract'ed, drawn together. | 18. Ob'vi-ous-ly, plainly, evidently. |
| | 18. Pil'lag-ed, plundered. |

ERRORS. — 1. *Stans* for *stands*; 1. *sans* for *sands*; 3. *breas* for *breast*; 3. *coun'ter-nance* for *coun'te-nance*; 3. *nat'ral* for *nat'u-ral*; 4. *eere* for *ere*; 5. *per'fic-ly* for *per'fect-ly*; 6. *reg'e-lar* for *reg'u-lar*; 9. *en'ter-ance* for *en'trance*; 10. *pos'ter* for *pos'ture*.

A VISIT TO THE EGYPTIAN PYRAMIDS.

D. MILLARD.

1. APPROACHING the pyramids^a from a south-east direction, we came first to the Sphinx.^b This stands about eighty rods from the pyramid of Cheops,^c and directly in the midst of an enormous sand-bank. The ground rises from it toward the desert, in two directions; consequently the sands have been drifting upon it for thousands of years.

2. It presents the upper part of a human image, cut out of a solid block of granite. Such are the vast dimensions of the part still visible, that the whole image, could it be extricated from the sand, doubtless would greatly astonish the beholder.

3. Only the head, neck, shoulders, and breast are to be seen. The face is now considerably marred, the nose being quite broken off. Originally its countenance must have been very natural, mild, and intelligent. It stands as if looking toward

NOTES. — ^a The pyramids of Egypt are about forty in number, and divided into five groups. The group here referred to, is situated on the western side of the river Nile, at Gize, not far from Cairo. ^b The Sphinx has been recently uncovered by Caviglia. It has a human head on the body of a lion, lying in a recumbent posture, and is 150 feet long and 63 feet high. The body is sculptured of a single stone, and the paws are constructed of masonry, thrown out 50 feet in front. ^c Che'ops; a king of Egypt, whose reign began, according to some historians, 1173 years before Christ.

the rising sun, and as the guardian genius in the midst of mighty sepulchers.

4. When it was sculptured, who was the artist, or what was the certainty of its design, are all wholly lost in the vast labyrinth of its age. It, however, stands as an enduring monument of ancient art, and shows that sculpture flourished in Egypt^a to an astonishing state of perfection, ere the science of letters was known.

5. From the Sphinx, we ascended the sand eminence to the largest pyramid, called Cheops. This enormous pile covers over eleven acres of land, and is exactly square at its base, the sides perfectly matching to the four cardinal points. The stones of which it is constructed, are of vast dimensions, and are placed in layers one above another.

6. Each layer is placed further inward, say generally the distance of about three feet and a half; thus forming steps to ascend upon. It tapers in this regular manner, from all its sides. Some of the layers, however, are thicker than others, some being not more than eighteen inches, and some more than three feet.

7. In this form, the pyramid rises till the summit is contracted to a square space of about twenty feet. Indeed, the top bears the appearance of having once ascended higher; as, from its broken state, stones appear to have been thrown off. The whole rises to the enormous height of nearly five hundred feet, and appears to be entirely solid stone and cement, with the exception of the small cavity which I shall presently describe.

8. I was not in a situation to measure its exact height, but the best authors set it down as above stated. The number of layers of stone from bottom to top, is two hundred and six, making just the same number of steps. The whole pile is supposed to contain about six millions of cubic feet of stone.

9. Our guide first led us to the entrance, which is on the north side, and recommended us to explore the interior first.

NOTE. — ^a See Egypt, p. 310, note a.

A crowd of Arabs^a were gathered at the place, each struggling to have something to do with conducting us. We charged our guide to admit but four with us, but a fifth got in. We had two lights with us.

10. The entrance begins at the sixteenth step. It is a passage of three feet and a half square, descending at an angle of twenty-seven degrees. Its sides and coverings are of polished granite. This descent extends straight forward ninety-two feet, keeping a person in an extreme stooping posture all the way. Here the passage turns to the right, winding upward to a steep ascent of eight or nine feet.

11. At the termination of this, the passage becomes five feet high for the distance of about one hundred feet, ascending continually, till you arrive at a kind of landing place. Directly to the right of this, something like a trench in the wall discovers itself, into which you are permitted to look as into a dark chasm.

12. It is called the well. Beyond this, the explorer moves through a long level passage, and arrives at what is called the Queen's Chamber. This is a room seventeen feet long, fourteen wide, and twelve high.

13. Its sides and covering are of polished granite. A short distance beyond this is another opening, into which I did not enter, as it is partly filled with fallen stones, and contains nothing of very peculiar interest. The Queen's Chamber was empty, except that numerous bats, of enormous size, were flying about it.

14. Leaving this room, and passing immediately back the way we came, about eighty feet, we turned to the right, and commenced ascending an inclined plane of smooth granite, of about one hundred and twenty feet in length. The first part of this ascent is difficult, as you have to advance on a narrow strip of granite, with slight holes cut for steps, while at your side is a chasm deepening as you rise.

NOTE. — ^a The Arabs inhabit Arabia, and are scattered throughout Africa and portions of Asia. They generally live a nomadic or wandering life, having tents for houses, which they move at pleasure.

15. You at length step on solid footing, and have a clear passage the rest of the way, at the termination of which you enter the King's Chamber. This is about thirty-seven feet long, seventeen wide, and twenty high. The walls of this room are of polished sienite, or red granite, each stone extending from the floor to the ceiling.

16. The ceiling is constructed of nine large slabs of granite, extending from wall to wall. At one end of this chamber, stands a sarcophagus. This is also of granite, and must have been chiseled out of a solid block. Its present appearance is that of a large stone chest, seven feet and a half long, three feet three inches wide, and three and a half deep.

17. Whether it ever contained a human body,^a is wholly uncertain. If it ever did there is no trace of it now. It will be remarked by the reader, that the size of this sarcophagus is such, that it could not have been conveyed through the entrance of the pyramid to this room, after the whole pile was completed. It consequently must have been placed where it is now seen, at the time when the pyramid was building.

18. That this pyramid was designed for the sepulcher of some great king, is most probable; and that this room was designed as the place for depositing his body, is equally probable. The difficult, narrow, steep, and even dangerous passage to it, was obviously designed for its security, that the sepulcher might not be easily found to be ravaged or pillaged.

NOTE. — ^a The pyramid of Cephrenes, the brother and successor of Cheops, first opened by the enterprising Belzoni, in 1818, contained a sarcophagus, in which were found some bones of the bovine or ox kind.

QUESTIONS. 1. *What is the number of the pyramids of Egypt?* 1. *Where is the group, referred to in this piece, situated?* 1. *Where does the Sphinx stand?* 1. *Who uncovered the Sphinx?* 1. *What is said of it?* 1. *Who was Cheops?* 3. *What appears to have been the expression of the countenance of the Sphinx originally?* 4. *Is it known when it was sculptured?* 4. *What is said of Egypt?* 5. *How many acres does the pyramid of Cheops cover?* 7. *What is the height of this pyramid?* 9. *Where is the entrance, and what is its size?* 12. *What is the Queen's Chamber?* 15. *What is the size of the King's Chamber?* 16. *What does it contain?* 17. *What did Belzoni find in the sarcophagus of the pyramid of Cephrenes?* 18. *What does the author suppose was the design of this pyramid?*

LESSON LV.

Spell and Define.

- | | |
|---|--|
| 1. Ce-ment', a strong kind of mortar. | 9. Donk'eyes, asses or mules for the saddle. |
| 1. Sen-sa'tions, feelings. | 11. Site, situation. |
| 2. Prac'ti-ca-ble, that may be done. | 13. Mosques, Mohammedan temples. |
| 3. At'mos-phere, the air surrounding the earth. | 13. Min'a-rets, turrets on mosques. |
| 3. Per-spi-ra'tion, the state of sweating. | 13. En-vi'rons, places lying around. |
| 7. Vul'tures, large birds of prey. | 15. En-vel'op-ed, covered. |
| 8. Tri-umph'ant, rejoicing for success. | 17. Gid'di-ness, dizziness. |

ERRORS.—1. *Re'cess* for *re-cess'*; 2. *debth* for *depth*; 5. *hans* for *hands*; 6. *fol'ler-ed* for *fol'low-ed*; 9. *dunk'eyes* for *donk'eyes*; 11. *broth'er-in* for *breth'ren*; 14. *stand'in* for *stand'ing*; 16. *dis-ap-pint'ed* for *dis-ap-point'ed*.

A VISIT TO THE EGYPTIAN PYRAMIDS,—CONCLUDED.

D. MILLARD.

1. THE King's Chamber is the termination of the research, as all beyond that, appears to be solid rock and cement. Numerous bats were flitting about in this deep and lonely recess, and the heated state of the air was truly oppressive. No person can endure it long, without painful sensations. We now hastened to retrace our steps to the place of entrance.

2. After descending to the first landing place, I stopped a moment, to look into what is called the Well. It presents nothing but a dark chasm, said to be of vast depth; and had I felt assured that the enterprise was practicable, I had not sufficient curiosity to attempt a descent into it.

3. Oppressed with the heat and confined air, I was in haste to breathe again in the atmosphere of day. On arriving at the place of entrance, I was in a state of profuse perspiration. We seated ourselves a few minutes, and then prepared to ascend the pyramid.

4. We commissioned our guide to permit but four Arabs to ascend with us; but in spite of his efforts, there were six. We, however, found this number very useful. One to hold each arm, and one to brace the explorer behind, render the

ascent perfectly safe. The place of commencing the ascent, is near the north-east corner.

5. The Arabs^a clambered up with more rapidity, than was desirable to me, often dragging me after them with such force, as to put me nearly out of breath. Sometimes I had to roar lustily to make them slack their hands. It was not till I had ascended one third of the distance, that I began to realize the vast height I had to climb.

6. Pausing to take breath, I first looked down, and then up, and felt almost discouraged with my task. My English friend proceeded, and I followed. Arriving at what is called the half-way, we paused again to take breath. Here the Arabs began to cry "*bucksheesh*;"^b but we gave them to understand that they would receive none, until we had done with them.

7. While we were at this place, three vultures flew from the top of the pyramid,^c startled, no doubt, by the sound of our voices. After a pause of some three minutes, we commenced our ascent again. Accomplishing one half of the remaining distance, we paused again to take breath. The next time starting, we soon completed our task, by stepping on the flat area at the top.

8. We were both much out of breath, and in a state of perspiration. By my watch, I found we had been just forty-three minutes in ascending, including the stops we made by the way. On arriving at the summit, the Arabs raised a loud and triumphant shout, patting us on the shoulder, and crying "*bucksheesh*!" "*bucksheesh*!"

9. We now spent about half an hour in surveying the vast scenery, spread around us in every direction. We looked down to the base from whence we had started. There were our donkeys, our guide, and a few Arabs huddled together.

10. To us they looked like a small flock of hens, seated on the ground. Our eyes then traveled over a vast space of the

NOTES. — ^a See Arabs, p. 260, note a. ^b Buck'sheesh; an Arabic word probably meaning money. ^c See pyramids, p. 253, note a.

Delta,^a surveying different branches of the Nile^b in that direction, with countless villages spotting its shores, and the valley further back.

11. Following the Nile in its turnings, our eyes traced the valley southward, as far as vision could stretch. There, lay before us, the former site of Memphis,^c the residence of Joseph,^d from whence he supplied his father and brethren with corn, and finally made himself known to them, in the extraordinary manner recorded in Holy Writ.^e

12. This spot was about eight miles from the place where we were standing, and yet from our vast height, it seemed nearly at our feet. It is marked by other pyramids, in its immediate vicinity. Beyond, the valley stretched to our view as far as sight could trace it. To the west, lay the unexplorable Lybian desert,^f with its yellow sands glistening in the sunbeams.

13. To the east, stood Grand Cairo,^g with its mosques and lofty minarets, its environs and neighboring villages. To the south and east of it, the eternal sands lay spread out in all the majesty of desolation. The day, though hot, was one of the finest for our purpose. Never could the sky be clearer, and at no time, could our eyes have traveled over a greater space.

14. In the midst of what a scene we were standing! No man can gaze from the top of the pyramid Cheops,^h without emotions never to be forgotten. His thoughts roam backward through thousands of years. He gazes, with astonishment, on the mysterious works of art spread at his feet. He

NOTES. — ^a Delta; the island contained between the two extreme mouths of the Nile. It takes its name from its resemblance to the Greek letter delta, which has the form of a triangle. ^b Nile; a large river in the north-eastern part of Africa, 2,800 miles in length. ^c Mem'phis; a splendid city of ancient Egypt, situated near where Cairo now stands. Its ruins cover a space eighteen miles in circumference. ^d Jo'seph, the son of Jacob, was sold into slavery in Egypt through the wickedness of his brothers; but by his wisdom, and the over-ruling power of God, he was raised to the highest office in the kingdom, excepting king. See Genesis, xxxvii. 25—29, xxxix. 1, and xli. 39—44. ^e Holy Writ; the Bible. See Genesis, xlv. 1—4. ^f Lybian desert; the great desert in the north of Africa. ^g Grand Cairo (kī'rō); a large city, the capital of Egypt, containing 300,000 inhabitants. ^h See Cheops, p. 258, note c.

thinks of the countless thousands,^a employed in constructing these vast monuments of human toil.

15. He contemplates the whole, as done by men who lived, and moved, and had a being, more than three thousand years ago. Where are they now? Gone! all gone! their names lost, and even the design of their vast labor, enveloped in mystery and uncertainty!

16. We now began to think seriously of descending. As I turned my eyes down the vast sloping side, our descent looked like a fearful task. At first thought, I would have given a pretty little sum to have been set in safety on the ground below. But on commencing a descent, how was I disappointed!

17. With an Arab at each arm, and one before you, the descent is one of the simplest things in the world. No fatigue attends it, and all is perfectly safe to one who is not troubled with giddiness of head. We completed our journey to the base, in about one third of the time employed in ascending.

NOTE. — ^aHerod'otus, the Greek historian, says that 100,000 men worked 20 years, without interruption, in building the pyramid of Cheops.

QUESTIONS. 1. What is the state of the air within the pyramid? 8. How long was the author in ascending to the top of the pyramid? 10. How did the Arabs on the ground appear to him? 10. *What is the Delta?* 10. *What is the Nile?* 11. *What was Memphis?* 11. *What circumference do its ruins cover?* 11. Where did Joseph live? 11. *To what station in the kingdom did he rise?* 12. How far is the site of Memphis from the pyramids? 12. *What is the Lybian desert?* 13. *What is Grand Cairo?* 14. *How many men were employed, and how long, in building the pyramid of Cheops?* 15. How long ago did the builders of the pyramids live?

LESSON LVI.

Spell and Define.

- | | |
|---|---|
| 1. Three'score, sixty. | 6. Hag'gard, pale, ghostly. |
| 2. Foes, enemies. | 7. Like'ness, resemblance in form. [son. |
| 3. Mar'row, the pith of the bones. | 8. Grand'son, the son of a daughter or |
| 4. Mem'o-ries, recollections. | 8. Wight, a child so called in burlesque. |
| 5. Buoy'ant, elastic, sprightly. | 10. Sooth, truth. |
| 5. Yore, of old time, long ago. | 12. Nerve, an organ of feeling. |
| 6. Shriv'el-ed, contracted into wrinkles. | 12. Her'it-age, an-inheritance. |

ERRORS. — 1. *Ole* for *old*; 2. *lef* for *left*; 3. *mar'rer* for *mar-row*; 4. *air'ly* for *ear'ly*; 6. *sriv'el-ed* for *shriv'el-ed*; 9. *sence* for *since*; 12. *her'it-ige* for *her'it-age*.

THE SONG OF SEVENTY.

M. F. TUPPER.

[The learner may point out the words that are particularly emphatic in the first four verses of this piece, and tell whether they are made so by absolute or antithetic emphasis. See Emphasis, p. 37.]

1. I AM not old, — I cannot be old,
 Though threescore years and ten
 Have wasted away, like a tale that is told,
 The lives of other men.
2. I am not old; though friends and foes
 Alike have gone to their graves,
 And left me alone to my joys or my woes,
 As a rock in the midst of the waves.
3. I am not old, — I cannot be old,
 Though tottering, wrinkled, and gray;
 Though my eyes are dim, and my marrow is cold,
 Call me not old to-day.
4. For early memories round me throng,
 Old times, and manners, and men,
 As I look behind on my journey so long
 Of threescore miles and ten.
5. I look behind, and am once more young,
 Buoyant, and brave, and bold,

And my heart can sing, as of yore it sung,
Before they called me old.

6. I do not see her, — the old wife there, —
Shriveled, and haggard, and gray,
But I look on her blooming, and soft, and fair,
As she was on her wedding day.
7. I do not see you, daughters and sons,
In the likeness of women and men,
But I kiss you now, as I kissed you once,
My fond little children then.
8. And, as my own grandson rides on my knee,
Or plays with his hoop or kite,
I can well recollect I was merry as he, —
The bright-eyed little wight!
9. 'Tis not long since, it cannot be long, —
My years so soon were spent, —
Since I was a boy both straight and strong,
Yet now am I feeble and bent.
10. A dream,^a a dream, — it is all a dream,
A strange, sad dream, good sooth;
For old as I am, and old as I seem,
My heart is full of youth.
11. Eye hath not seen, tongue hath not told,
And ear hath not heard it sung,
How buoyant and bold, though it seem to grow old,
Is the heart,^b forever young; —

NOTE. — ^a The life of the aged, seems to them so very short, when they reflect upon it, that they look upon it rather as a dream than a reality. ^b Heart is here used for mind.

12. Forever young, — though life's old age
 Hath every nerve unstrung;
 The heart, the heart, is a heritage
 That keeps the old man young!

QUESTIONS. 1. Do the aged seem old to themselves? 4. Why do they not?
 7. How do they look upon their sons and daughters? 10. *How does their life
 appear to them?* 11. What part of man is always young? 11. *What does heart
 mean here?*

LESSON LVII.

Spell and Define.

- | | |
|--|--|
| 1. Cap'tive, a prisoner of war. | 5. In-ter-pos'ed, interfered. |
| 1. Ex-ult-a'tion, rapturous delight. | 6. Ex-e-cu'tion-er, one who kills another. |
| 1. Sub'sti-tute, one put in the place of
another. | 7. Ap-peas'ed, quieted, calmed. |
| 2. Em'per-or, the ruler of an empire. | 8. Dra-mat'ic, pertaining to the drama. |
| 3. Dis-cus'sion, debate, disquisition. | 8. Im-pend'ing, hanging over. |
| 3. In-tru'sive, entering without right. | 9. Baffled, defeated, confounded. |
| 4. Ad-ven'tur-ous, courageous, daring. | 9. Chron'i-cles, historians. |
| | 10. Po'tent, powerful. |

ERRORS. — 1. *Con'ter-a-ry* for *con'tra-ry*; 2. *in-ter-est'ed* for *in'ter-est-ed*;
 3. *a-gaynst'* for *a'gainst*; 4. *dis-cree'tion* for *dis-c're'tion*; 6. *just* for *first*; 7. *ex-
 quis'ite* for *ex-qui-site*; 7. *fem'i-nyne* for *fem'i-nine*; 7. *vo'llent* for *vi'o-lent*;
 10. *bons* for *bonds*.

RESCUE OF CAPTAIN SMITH^a BY POCAHONTAS.^b

SIMMS.

1. THE appearance of the captive before the king, was welcomed by a shout from all the people. This does not appear to have been an outbreak of exultation. On the contrary, the disposition seems to have been to treat the prisoner with becoming gravity and consideration. A handsome young

NOTES. — ^a Cap'tain Smith (John); an Englishman of a bold and adventurous disposition, and the most efficient man in the Virginia colony. He was born in 1579, and died in London in 1631. ^b *Pō-ca-hon'tas*; an Indian female, and daughter of Powhattan, the great sachem of the Virginia Indians. She was born in 1595, and when seventeen years of age, married an Englishman by the name of Rolfe. In 1616, they visited England, where she died at the age of twenty-two, leaving one son who was educated by his uncle in London, and afterwards became a wealthy and distinguished character in Virginia.

woman, the queen of Apamattuck,^a is commanded to bring him water, in which to wash his hands. Another stands by with a bunch of feathers, a substitute for the towel, with which he dries them.

2. Food is then put before him, and he is instructed to eat, while a long consultation takes place between the emperor and his chief warriors, as to what shall be done with the captive. In this question, Smith is quite too deeply interested, to give himself entirely to the repast before him. He keeps up a stout heart and a manly countenance; but——

—— “ Sure his heart was sad;
For who can pleasant be and rest,
That lives in fear and dread?”

3. The discussion results unfavorably. His judges decide against him. It is the policy of the savages to destroy him. He is their great enemy. He is the master spirit of the powerful and intrusive strangers. They have already discovered this.

4. They have seen that by his will and energies, great courage and equal discretion, he has kept down the discontents, disarmed the rebellious, and strengthened the feeble among his brethren; and they have sagacity enough to understand how much more easy it will be, in the absence of this one adventurous warrior, to overthrow and root out the white colony which he has planted. It is no brutal passion for blood and murder, which prompts their resolution.

5. It is a simple and clear policy, such as has distinguished the decision, in like cases, of far more civilized, and even Christian communities;—and the award of the council of Powhattan,^b is instant death to the prisoner. He is soon apprised of their decision, by their proceedings. Two great stones are brought into the assembly, and laid before the king.

NOTES.—^a Ap-a-mat'tuck; an Indian chief. ^b Pow-hat-tan'; a famous sachem of the Indian tribes of Virginia, and the father of Pocahontas; born probably about 1535.

He is rudely dragged forth, and his head is laid upon them. They stood with clubs uplifted, about to strike the fatal blow, when Pocahontas, the king's dearest daughter, interposed for his safety.

6. It seems that she first strove to move her father by entreaties, but finding these of no avail, she darted to the place of execution, and before she could be prevented, got the head of the captive in her arms, and laying her own upon it, thus arrested the stroke of the executioner. And this was the action of a child but ten^a years old !

7. We may imagine the exquisite beauty of such a spectacle, — the infantine grace, the feminine tenderness, the childish eagerness, mingled with uncertainty and fear, with which she maintained her hold upon the object of her concern and solicitude, until the will and violent passion of her father had been appeased.

8. This is all that comes to us of the strange, but exquisite dramatic spectacle ; but it is not denied that we may conceive for ourselves, the beauty and terror of the tragic scene. Imagination may depict the event in her most glowing colors. The poet and painter will make it their own. They will show us the sweet child of the forest, clasping beneath her arm the head of the pale warrior, while the stroke of death, impending over both, awaits but the nod of the mighty chieftain, whose will is law, in all that savage region.

9. They will show us first the rage and fury which fill his eyes, as he finds himself baffled by his child ; and then the softening indulgence with which he regards that pleading sweetness in her glance, which has always had such power over his soul. "She was the king's dearest daughter ;" — this is the language of the unaffected and simple chronicles, — and her entreaty prevails for the safety of the prisoner.

10. Her embrace seems to have consecrated, from harm,

NOTE. — ^a Pocahontas is commonly supposed to have been about twelve years of age, at this time.

the head of the strange intruder. The policy of her nation, their passion for revenge and blood, all yield to the potent humanity, which speaks in the heart of that unbaptized daughter of the forest; and the prisoner is freed from his bonds, and given to the damsel who has saved him. Henceforth he is her captive. That is the decree of Powhattan. He shall be spared to make her bells and her beads, and to weave into proper form, her ornaments of copper.

QUESTIONS. *Who was Captain Smith? Who was Pocahontas? Where and at what age did she die?* 1. How did the Indians welcome the captive? 1. *Who was Apamattuck?* 2. What took place between the emperor and his warriors? 2. What were the feelings of Smith during the consultation? 3. How did the judges decide? 5. What was the punishment to be inflicted? 5. *Who was Powhattan?* 6. How did Pocahontas rescue Captain Smith? 6. What does the author say was her age at this time? 6. *How old is she commonly supposed to have been?* 10. What was done with the prisoner?

LESSON LVIII.

Spell and Define.

- | | |
|--|--|
| 1. Cap'tors, those who take a prisoner. | 4. Re-spect'ive-ly, as relating to each. |
| 1. Vouch-safed, granted in condescension. | 5. Con-spic'u-ous, easy to be distinguished. |
| 1. Suit, a company of attendants. | 7. Ha-bil'i-ments, garments, clothing. |
| 2. Sa-loon', a spacious hall. [stag. | 7. Po'tent-ates, sovereigns, rulers. [tary. |
| 2. Ant'ling, spreading like the horns of a | 8. Spon-ta'ne-ous, acting of itself, volun- |
| 2. Um-bra'ge-ous, shady. | 9. Car'riage, deportment, manners. |
| 2. Can'o-py, a covering over the head. | 9. De-mean'or, behavior. |

ERRORS. — 1. *For'es* for *for'est*; 1. *con-jec'ter* for *con-ject'ure*; 2. *a're* for *a're-a*; 2. *in'jun* for *in'dian*; 3. *bed'stid* for *bed'stead*; 3. *kep* for *kept*; 4. *em'prer* for *em'pe-ror*; 6. *naw'thin* for *noth'ing*; 7. *pot'en-tates* for *po'tent-ates*.

POWHATTAN AND HIS SUIT.

SIMMS.

1. At length the signal was received, and the captors and the captive were vouchsafed an audience. Powhattan^a had completed his preparations. Himself and suit were assembled. The interview seems to have taken place in the open air, among the great trees of the forest; a pleasant space

in the woods, which, as we may reasonably conjecture, was usually assigned for similar purposes; — for the reception of ambassadors, a seat of judgment, and a place of fatal sacrifice together.

2. Certainly there could not be a more royal saloon. Great pines sent up their gigantic pillars; wide spreading oaks stretched their gnarled and antling branches overhead; and through the umbrageous masses, the blue canopy of the sky was visible and hanging over all. Conspicuous in this area sat, or rather reclined, the Indian^a emperor.

3. His seat of state was a sort of bedstead, raised about a foot above the ground, upon which he might either sit or recline at pleasure. Some ten or a dozen mats formed the covering of this rude seat, immediately in front of which, a great fire was kept blazing. Upon this couch or throne, half lying, in something like oriental state, the form of Powhattan was seen between the persons of two young damsels, neither of whom was more than eighteen years of age.

4. On either hand, and ranging behind this group, were the warriors and women, who formed the suit of the emperor. These were sitting, or standing in alternate rows, and were all appareled in such ornaments as they could respectively command. Some had their heads decorated with the white down, and the plumage of native birds. Some wore strings of white beads upon their necks and bosoms. Others were otherwise adorned; and all of them appeared with cheeks, brows, and shoulders thickly painted^b with a brilliant red. But the chief, as the central figure of the group, was Powhattan himself; a man who needed not the foreign aid of ornament, to render him conspicuous in any circle.

NOTE. — ^aSee Indian, p. 131, note b. ^bThe practice of painting the face and shoulders with various colors, is common among the American Indians and most other savages. The South Sea islanders, however, practice tattooing the face, and in some instances the whole body, by pricking in a coloring matter with a sharp instrument, and thus forming various figures.

6. This prince, at the period of which we write, was fully sixty years of age; but time had taken nothing from the intense fire in his eye, and in no respect subdued the erect energies of his ample stature. His aspect was severe and noble; his presence majestic. His bearing was that of one to whom sway was habitual, and the haughtiness of which, seemed not unnatural or improper, to one accustomed to frequent conquest.

7. Although his state was rude, it was by no means inconsistent with its dignity. The rich chains of great pearls, which we are told encircled his neck, and the great robe made of raccoon skins, which covered his person, their tails all properly disposed and pendent, were, no doubt, worn with quite as much grace and majesty, as the costly habiliments of civilized potentates.

8. Indeed, it is not often that the dignitaries of the civilized world could compare, in nobleness of bearing, with the lords of the American forest, taught by nature herself, and with limbs rendered free and graceful in spontaneous movement, by the constant exercise of battle and the chase. It is certain that Powhattan needed quite as little of dress and decoration for the purposes of state, as any hereditary prince in Europe.

9. The face, the air, the carriage, of the emperor, seemed fully to justify the unlimited sway which he held over the affections of his people. Whatever may have been the other deficiencies of our forest chieftain, it is very sure that he was not wanting in the qualities of free and natural movements, a calm and grave intelligence of aspect, a lofty demeanor, and a noble bearing.

QUESTIONS. 1. Where did Powhattan and his suit assemble? 3. Describe the seat of state of the Emperor, and his mode of sitting. 3. By whom was the emperor attended? 4. How were those arranged who formed the suit of the emperor? 4. How were they appareled? 5. How were their faces and shoulders painted? 5. *Is this custom common among savages?* 5. *How do the South Sea islanders ornament their faces, &c.?* 6. What was the appearance of Powhattan? 9. What were his intellectual endowments?

LESSON LIX.

Spell and Define.

- | | |
|--|---|
| 1. Prim'i-tive, original. | 6. Chief'tain-ship, government over a clan. |
| 2. E-mo'tions, agitations of the mind. | 7. An-tic'i-pate, to have a previous impression of. |
| 2. Hyp-o-crit'i-cal, dissembling. | 7. Ap'po-site, suitable, fit. |
| 2. Spar, a mineral of shining luster. | 7. Met-a-phor'ic-al, figurative. |
| 3. Lit'er-a-ture, learning. | 7. Mech'an-iz-ed, subjected to art. [ties. |
| 4. Ap'a-ty, want of feeling. | 8. Char-ac-ter-is'tics, distinctive quali- |
| 5. Au'spi-cious, favorable. | |
| 5. Sub-lime', a lofty style. | |

ERRORS.—2. *Gran'der* for *grand'eur*; 3. *shad'ers* for *shad'ows*; 4. *in'jer-ies* for *in'ju-ries*; 5. *ann'cient* for *an'cient*; 7. *furce'ly* for *fierce'ly*; 8. *char-ac-ter-es'-tics* for *char-ac-ter-is'tics*; 8. *per-serv'ed* for *pre-serv'ed*.

INDIAN ELOQUENCE.

[The learner may point out the substitutes in the first four verses of this piece, and tell what element each represents. See Table of Substitutes, p. 21.]

1. At a time when barbarous nations elsewhere had lost their primitive purity, we find the American Indian^a the only true child of nature,—the best specimen of man in his native simplicity. We should remember him as a study of human nature, as an instance of a strange mixture of good and evil passions.

2. We perceive in him, fine emotions of feeling and delicacy, and unrestrained systematic cruelty; grandeur of spirit, and hypocritical cunning; genuine courage, and fiendish treachery. He was like some beautiful spar, part of which is regular, clear, and sparkling; while a portion, impregnated with clay, is dark and forbidding.

3. But while we regard the Indians with admiration, as a wonderful exhibition of the workmanship of the Creator, we should dearly cherish the remains of their oratory, as the only relic of their literature,^b and the most perfect emblem of their character, their glory, and their intellect. In these, we see developed the motives which animated their actions, and the light and shadows of their very soul.

NOTES.—^a See Indian, p. 131, note b. ^b The American Indians had no written literature, although their spoken language is said to be energetic and expressive.

4. The iron incasement of apparent apathy in which the savage had fortified himself, impenetrable at ordinary moments, is laid aside in the council-room. The genius of eloquence bursts the swathing bands of custom, and the Indian stands forth accessible, natural, and legible. We commune with him, listen to his complaints, understand, appreciate, and even feel his injuries.

5. As Indian eloquence is a key to their character, so is it a noble monument of their literature. Oratory seldom finds a more auspicious field. A wild people and region of thought, forbade feebleness; uncultivated, but intelligent and sensible, a purity of idea, chastity combined with energy of expression, ready fluency and imagery, now exquisitely delicate, now soaring to the sublime, all united to rival the efforts of any ancient or modern orator.

6. What can be imagined more impressive than the warrior, rising in the council-room, to address those who bore the same sacred marks of their title to fame and the chieftainship? The dignified stature, the easy repose of limbs, the graceful gesture, the dark, speaking eye, excite equal admiration and expectation.

7. We would anticipate eloquence from an Indian. He has animating remembrances, a poverty of language which exacts rich and apposite metaphorical allusions, even for ordinary conversation; a mind which, like his body, has never been trammelled and mechanized by the formalities of society, and passions which, from the very outward restraint imposed upon them, burn more fiercely within.

8. They have not many speeches remaining on record, but even in this small number, there is such a rich, yet varied vein of all the characteristics of true eloquence, that we rise from their perusal with regret, that so few have been preserved.

QUESTIONS. 1. What is the best specimen of man in his native simplicity? 2. To what may he be compared? 3. Why should we cherish the remains of Indian oratory? 3. *Had the American Indians any written literature?* 6. What makes the Indian orator impressive? 7. Why should we anticipate eloquence from an Indian? 8. What is said of the number of Indian speeches on record?

LESSON LX.

Spell and Define.

- | | |
|--|---|
| 1. Brood, the young birds hatched at one | 3. Pro-pi'tious, ready to bestow blessings. |
| 1. Rud'dy, of a red color. [time. | 5. Fu-sees', small, neat muskets. |
| 1. Re-flects', throws back. | 6. T'ger, a fierce animal of the cat kind. |
| 1. Beam'y, radiant, shining. | 6. Cov'et, to desire earnestly. |
| 3. Charms, enchantments. | 7. Red'-skin, an Indian. |
| 3. In-voke', to address in prayer. | 8. Harm, hurt, injury. |

ERRORS. — 1. *Sing'in* for *sing'ing*; 2. *sor'rer-liss* for *sor'row-less*; 3. *sack'ed-ly* for *sa'cred-ly*; 4. *vis'ige* for *vis'age*; 5. *hoss* for *horse*; 6. *wite* for *while*.

GEEHALE.^a—AN INDIAN LAMENT.

H. R. SCHOOLCRAFT.

1. THE blackbird is singing on Michigan's shore
As sweetly and gayly as ever before;
For he knows, to his mate, he at pleasure can hie,
And the dear little brood she is teaching to fly.
The sun looks as ruddy, and rises as bright,
And reflects o'er the mountain as beamy a light,
As it ever reflected, or ever expressed,
When my skies were the bluest, my dreams were the best.
2. The fox and the panther, both beasts of the night,
Retire to their dens on the gleaming light,
And they spring with a free and a sorrowless track,
For they know that their mates are expecting them back.
Each bird and each beast, it is blessed in degree;
All nature is cheerful, all happy but me.
3. This snake-skin,^b that once I so sacredly wore,
I will toss, with disdain, to the storm-beaten shore;
Its charms I no longer obey nor invoke,
Its spirit hath left me, its spell is now broke.

NOTE. — ^a *Gee-hale'*; an Indian chief. ^b See *Manito*, p. 277, note a.

I will raise up my voice to the source of the light;
 I will dream on the wings of the blue-bird at night;
 I will speak to the spirits that whisper in leaves,
 And that minister balm to the bosom that grieves;
 And will take a new Manito,^a such as shall seem
 To be kind and propitious in every dream.

4. O, then I shall banish these cankering sighs,
 And tears shall no longer gush salt from my eyes;
 I shall wash from my face every cloud-colored stain;
 Red, — red shall alone on my visage remain!
 I will dig up my hatchet, and bend my oak bow;
 By night and by day I will follow the foe;
 Nor lakes shall impede me, nor mountains, nor snows;
 His blood can alone give my spirit repose.
5. They came to my cabin when heaven was black;
 I heard not their coming, I knew not their track;
 But I saw, by the light of their blazing fusees,
 They were people engendered beyond the big seas.
 My wife and my children, — O, spare me the tale! —
 For who is there left that is kin to Geehale?

THE INDIAN HUNTER.

ELIZA COOK.

6. OH, why does the white man follow my path,
 Like the hound on the tiger's track?
 Does the flush on my dark cheek waken his wrath?
 Does he covet the bow on my back?

NOTES. — ^a Man'i-to; a name, among the Indians, for a magical preparation whose virtues are somewhat like those of an amulet. A figure of an animal, a feather, a horn, a bird's beak, a snake-skin, or some other object, is consecrated, with various charms, by the sorcerer or doctor of the tribe or village, and worn by the individual for whom it is intended as his manito or medicine.

He has rivers and seas, where the billows and breeze
 Bear riches for him alone ;
 And the sons of the wood never plunge in the flood,
 Which the white man calls his own.

7. Why, then, should ne come to tne streams wneere none
 But the red-skin dares to swim ?

Why, why should he wrong the hunter, — one
 Who never did harm to him ?

The Father above thought fit to give
 The white men corn and wine ;

There are golden fields where they may live,
 But the forest shades are mine.

8. The eagle hath its place of rest,

The wild horse, where to dwell ;

And the Spirit that gave the bird its nest,
 Made me a home as well.

Then back, go back from the red man's track,
 For the hunter's eyes grow dim

To find that the white man wrongs the one
 Who never did harm to him.

-
9. You say they all have passed away,

That noble race and brave ;

That their light canoes have vanished
 From off the crested wave ;

That, 'mid the forests where they roamed,
 There rings no hunter's shout ;

But their name is on your waters,^a
 You may not wash it out.

NOTE. — ^a There are a large number of lakes and rivers in the United States, that still retain the names which were given to them by the Indians.

QUESTIONS. Who was Geehale? 3. *What is meant by a manito?* 9. *What is meant by the Indian names being on the waters?*

LESSON LXI.

Spell and Define.

- | | |
|---|--|
| 1. Irk'some, wearisome, tiresome. | 4. Sa-lu'bri-ous, favorable to health. |
| 1. Mo-not'o-nous, continued with dull uniformity. | 4. Turk'ish, pertaining to the Turks. |
| 2. An'them, a hymn sung in alternate parts. | 5. Me'te-or, a luminous body. |
| 2. Mu-ta-bil'i-ty, changeableness. | 6. E-lys'ian, exceedingly delightful. |
| 3. O-rac'u-lar, uttering oracles, wise. | 7. Vo'ta-ries, persons engaged by a vow. |
| 3. Per-pet'u-ate, to make perpetual. | 8. Col'um-bine, a genus of plants. |
| | 9. Ob-se'qui-ous-ness, servile submission. |
| | 9. Pa-tri-ot'ic, full of patriotism. |

ERRORS.—2. *Cat'a-rac* for *cat'a-ract*; 2. *mag-nif'i-sunt* for *mag-nif'i-cent*, 2. *yu'man* for *hu'man*; 3. *ce-les'ti-al* for *ce-les'tial*; 3. *en-srin'ed* for *en-shrin'ed*, 4. *ty'ran-ny* for *tyr'an-ny*; 6. *ware* for *were*; 9. *he'ro-ism* for *her'o-ism*.

WHERE WOULD YOU LIVE.—A COLLOQUY.

MISS C. A. PAYSON.

1. *Laura*.—We have again met. Have you all concluded where you would like best to reside? I am weary of study and of the irksome confinement of school, and had I wings, how soon would I bid adieu to these monotonous scenes!

2. *Abby*.—I would fain dwell in Italy,^a that land of the poets, around whose brow the fairest flowers twine, that played amid the bowers; where the purple tints of morning and the golden skies of evening, glow with brilliant light and beauty. I would rove with delight through its bowers of myrtle, and groves of citron; look on its sunny bays and winding streams, flashing with golden light. I would listen to the soft melody of the leaping fountain, and the deep-toned anthem of the foaming cataract; stand amidst the magnificent, and recall by-gone days, when the far-famed "City of Hills"^b and her conquerors flourished in glory. I would view Vesuvius,^c grand and majestic Vesuvius, sending up its perpetual cloud of smoke as a lasting monument of its power, and be-

NOTES.—^a *Italy*; a delightful country in the south of Europe. ^b *City of Hills*; Rome, the capital of Italy, situated on seven hills. ^c See *Vesuvius*, p. 332 note a.

holding at its foot, the fallen grandeur of Herculaneum^a and Pompeii,^b and learn sad tales of the mutability of all things human.

3. *Catharine*.—I would inhabit Greece,^c famed in history and renowned in song, rendered dear by a thousand recollections; that land where the poet imagined the earth to be peopled with celestial inhabitants; where mountain, hill, and rock, each had its deity; where the murmuring streams, as they wound along, and the stars, as they gleamed with beauty from their golden thrones, were supposed to be oracular; where the spirits of the beautiful were believed to dwell enshrined in the gentle flowers, and their wild strains to be borne on the passing breeze. There the Muses^d loved to dwell. There Plato^e taught and Homer^f sung. There Pindar^g struck his lyre, and the laurels of Parnassus^h crowned the brow of the triumphant victor. There, too, was heard the voice of Demosthenes,ⁱ whose eloquence caused the Macedonian throne^k to tremble. There sages taught, and the blood of patriots moistened the field of Marathon,^l and crimsoned the straits of Thermopylæ,^m to perpetuate their country's freedom in that far-famed land, whence nations once drew the light of science and liberty. There would I reside.

4. *Harriet*.—Has not the glory of Greece departed like the fleeting hues of a summer's cloud? Though its atmosphere is still salubrious, and its climate as rugged and beautiful as ever, Turkish tyranny has subdued the genius of the

NOTES. — ^aHer-cu-la'ne-um; an ancient city of Italy, overwhelmed by an eruption of Vesuvius, in 79. ^bSee Pompeii, p. 338, note a. ^cSee Greece, p. 303, note a. ^dMu'ses; goddesses who were supposed to preside over poetry and music. ^ePla'to; a celebrated Greek philosopher, born 429 years before Christ. ^fHo'mer; the greatest of the Greek poets, born probably about 900 years before Christ. ^gPin'dar; one of the most energetic and sublime poets of Greece, born 520 years before Christ. ^hPar-nas'sus; a mountain in ancient Greece, sacred to Apollo and the Muses. ⁱDemosthenes (de-mos'then-ēz); the most distinguished of the Grecian orators, born 381 years before Christ. ^kThe throne of Philip, the king of Macedonia. ^lMar'a-thon; a town in ancient Greece, distinguished for the victory of Miltiades over the Persians. ^mThermopylæ (thur-mop'e-le); a narrow defile in ancient Greece, where Leonidas and the 300 Spartans fell.

people, and put to flight the arts and sciences, for which they were once so justly renowned. Were I to wander from my native land, I would not choose a dwelling-place in Greece, nor in Italy's sunny vales, but would fix my habitation in Switzerland,^a so replete with wild and picturesque scenery. But I cannot describe the imagery of that country, as it is impressed on the imagination. The clear and almost transparent glaciers, here smooth, and there broken into irregular masses; the flowery vales enclosed between lofty ridges of mountains; the beautiful lakes, reflecting on their surface the wild scenes with which they are surrounded; the rapid, rushing torrents, and above all, the lofty snow-capped Alps,^b where the eagle has his eyry, towering over all, and seeming placed by Heaven, to guard the vales below, — all rest upon the mind, and linger about the fancy, until they seem a reality, and I sigh to dwell with the Swiss in his mountain-home. But what say you?

5. *Louisa*. — You inquire where I would select a habitation. Alas! I am one of those unfortunate beings in whose character discontent is a predominant quality. Since we last met, I have endeavored to decide in what part of the earth I should prefer a residence. I have perused the history of different lands, Nova Zembla^c and Terra del Fuego^d not excepted; but as the dove, sent forth over the wide waste of waters, could find no sweet spot where the weary wing might be folded, or where the fainting heart find rest, so in this wide world, I can discover no sunny spot where I would reside. I would have for my home, some bright star in the neighborhood of a wandering meteor, and feast upon the wild dreams of fancy.

6. *Adaline*. — Would I were in some green island encircled

NOTE. — ^aSwit'zer-land; a mountainous country in Europe, east of France. ^bSee Alps, p. 249, note a. ^cNo'va Zem'bla; the name of two large islands in the Arctic Ocean. ^dTerra del Fuego (ter'ra del foo-ä'go;) a large island south of South America.

by the blue sea, where spring, smiling and beautiful spring, ever reigns; where I might be regaled by breezes, fragrant with the odors of the perfumed groves, cheered by the wild melody of birds of rich and diversified plumage, that inhabit the spicy forests and repose in Elysian bowers. Here, removed from the conflicts of ambition and power, that imbitter the scenes of other lands, I would abide in peace and happiness.

7. *Sarah*. — I care not for your murmuring rivulets and spicy groves, for your leaping fountains or roaring cataracts; the tiresome monotony of these scenes would soon disgust me, and I should seek for new enjoyments. I would dwell in Paris,^a amid the din and bustle of that splendid city; I would mingle with the gay, polite, and fashionable; and with the votaries of amusement and pleasure, would throng the public gardens and walks, and view those admirable collections of paintings and sculpture in that renowned city.

8. *Mary*. — I desire a quiet life, and would choose a home in England.^b I would inhabit one of those beautiful little cottages of which I have often read, covered with honeysuckle and columbine, peeping forth amidst flowers, the patterns of modesty and neatness. There would I study the scenes of nature, and learn from them lessons of morality and duty.

9. *Ellen*. — I would not rove from the shore of our own loved America;^c this consecrated land of freedom, where the blighting influence of a tyrant has never been experienced, where man has never shrunk, in obsequiousness, before the frown of man; but from whose mountain summits and green valleys, is borne the voice of freedom and independence, where liberty finds an altar in every heart. What though we may boast of no vine-clad shores like the sunny region of

NOTES. — ^a See Paris, p. 304, note b. ^b See England, p. 110, note c. ^c America; the Western Continent, lying between the Atlantic Ocean on the east, and Pacific on the west.

poetic song, no fairy land of the rose and myrtle, where nature pours forth her ripened stores, disdainful of the toil of man. Here content and prosperity are spread abroad over the community; we can boast of a code of laws superior to that of any nation; of institutions, blessed and blessing in their influence, and character produced by the same noble and patriotic spirit, which formed our system of government; of associations for the relief of the suffering, and many establishments for the diffusion of knowledge, the promotion of science and religion. What though it boast no classic fields, no pomp of heraldry, no succession of kings; we can turn to a history, bright with deeds of lofty heroism, and of pure and spotless excellence. We can boast an honored lineage, deduced from a noble and pious ancestry; point to a long list of names ever to be revered, chief among which stands the name of Washington,^a the father of his country, and friend of man. Ever, O ever, will I be proud and happy, that it has been my destiny to dwell in America, glorious America.

NOTE. — ^a Wash'ington (George); a distinguished general, and the first president of the United States.

QUESTIONS. 2. Where does Abby say she would dwell? Why? 2. *What is Italy?* 2. *What is meant by the City of Hills?* 2. *What is Herculanæum?* 3. What country does Catharine say she would inhabit? Why? 3. *Who were the Muses?* 3. *What is said of Plato?* 3. *Who was Homer?* 3. *Who was Pindar?* 3. *What is said of Parnassus?* 3. *Who was Demosthenes?* 3. *What was the throne of Macedon?* 3. *What is said of Marathon?* 3. *What was Thermopylæ?* 4. Where does Harriet say she would fix her habitation? Why? 4. *What is Switzerland?* 5. *What are Nova Zembla and Terra del Fuego?* 5. What does Louisa say she would have for her home? Why? 6. Where does Adaline wish she might live? Why? 7. Where would Sarah dwell? Why? 8. Where would Mary choose a home? Why? 9. Where would Ellen live? Why? 9. *Who was Washington*

LESSON LXII.

Spell and Define.

- | | |
|--|--|
| 1. Cav'al-ry, military troops on horses. | 5. Be-tok'en-ed, previously indicated. |
| 2. Squad'rons, bodies of troops. | 8. Czars, Russian emperors. |
| 2. Mea'ger, poor, worthless. | 10. Bal-loons', sparks of fire, cinders. |
| 2. Cap'i-tal, the seat of government. | 12. Con-fla-gra'tion, a great fire. |
| 2. Pil'lage, plunder. | 14. Stal'wart, strong. |
| 3. Pal'a-ces, magnificent houses. | 14. Mar'shal, a chief officer of arms. |
| 4. Om'in-ous, presaging good or evil. | 16. Con-vul'sive-ly, with agitation. |

ERRORS. 1. *Jin'ed* for *joined*; 1. *for'rard* for *forward*; 4. *gor'ge-ous* for *gor'geous*; 4. *o'min-ous* for *om'in-ous*; 5. *scayce'ly* for *scarce'ly*; 5. *bed'reums* for *bed'rooms*; 7. *so'gers* for *sol'diers*; 9. *bust'ing* for *burst'ing*; 10. *ber-loons'* for *bal-loons'*; 12. *wroth* for *wrath*; 15. *her'ri-cane* for *hur'ri-cane*; 15. *aw-read'y* for *al-read'y*.

BURNING OF MOSCOW.^a

1. AT length, Moscow, with its domes, and towers, and palaces, appeared in sight; and Napoleon,^b who had joined the advance guard, gazed long and thoughtfully on that goal of his wishes. Murat^c went forward, and entered the gates with his cavalry; but as he passed through the streets, he was struck by the solitude which surrounded him.

2. Nothing was heard but the heavy tramp of his squadrons as he passed along, for a deserted and abandoned city was the meager prize, for which such unparalleled efforts had been made. As night drew its curtains over the splendid capital, Napoleon entered the gates, and immediately appointed Mortier^d governor. In his directions, he commanded him to abstain from all pillage. For this, said he, you shall be answerable with your life. Defend Moscow against all, whether friend or foe.

3. The bright moon rose over the mighty city, tipping with

NOTES. — ^a Moscow (mos'kō); the former capital of the Russian Empire, burned in 1812, by the Russians, to prevent it from being taken by Napoleon. ^b Napo'leon; a distinguished general and emperor of France, born in the island of Corsica, in 1769. ^c Murat (mu-rā'); a distinguished general under Napoleon, and king of Naples, born in 1771. ^d Mortier (mōr-tē-ā'); one of Napoleon's distinguished generals, and peer of France, born in 1768.

silver the domes of more than two hundred churches, and pouring a flood of light over a thousand palaces, and the dwellings of three hundred thousand inhabitants. The weary army sunk to rest; but there was no sleep for Mortier's eyes.

4. Not the gorgeous and variegated palaces and their rich ornaments, nor the parks and gardens, and oriental magnificence that everywhere surrounded him, kept him wakeful, but the ominous foreboding that some dire calamity was hanging over the silent capital.

5. When he entered it, scarcely a living soul met his gaze, as he looked down the long streets; and when he broke open the buildings, he found parlors, and bedrooms, and chambers, all furnished and in order, but no occupants. The sudden abandonment of their homes, betokened some secret purpose yet to be fulfilled.

6. The midnight moon was sailing over the city, when the cry of "Fire!" reached the ears of Mortier; and the first light over Napoleon's falling empire was kindled, and the most wondrous scene of modern time commenced,—the burning of Moscow.

7. Mortier, as governor of the city, immediately issued his orders, and was putting forth every exertion, when, at daylight, Napoleon hastened to him. Affecting to disbelieve the reports that the inhabitants were firing their own city, he put more rigid commands on Mortier to keep the soldiers from their work of destruction.

8. The marshal simply pointed to some iron covered houses that had not yet been opened, from every crevice of which, smoke was issuing like steam from the sides of a pent up volcano. Sad and thoughtful, Napoleon turned toward the Kremlin,^a the ancient palace of the Czars, whose huge structure rose high above the surrounding edifices.

NOTE. — ^a The Kremlin, the citadel of Moscow, is in the central part of the city, a small part only of it being destroyed when the city was burned. It contains the royal edifices and churches, and is surrounded by three thick walls and a fosse, with batteries.

9. In the morning, Mortier, by great exertions, was enabled to subdue the fire. But the next night, at midnight, the sentinels on watch, on the lofty Kremlin, saw below them the flames bursting through the houses and palaces, and the cry of "Fire!" "fire!" passed through the city.

10. The dread scene had now fairly opened. Fiery balloons were seen dropping from the air, and lighting upon the houses; dull explosions were heard on every side from the shut up dwellings, and the next moment a bright light burst forth, and the flames were raging through the apartments. All was uproar and confusion.

11. The serene air and moonlight of the night before, had given way to the driving clouds, and a wild tempest that swept with the roar of the sea over the city. Flames arose on every side, blazing and crackling in the storm, while clouds of smoke and sparks, in an incessant shower, went driving toward the Kremlin.

12. The clouds themselves seemed turned into fire, rolling in wrath over devoted Moscow. Mortier, crushed with the responsibility thus thrown upon his shoulders, moved with his young guard amid this desolation, blowing up the houses, and facing the tempest and the flames, struggling nobly to arrest the conflagration.

13. He hastened from place to place amid the blazing ruins, his face blackened with the smoke, and his hair and eyebrows seared with the fierce heat. At length, the day dawned, a day of tempest and of flame; and Mortier, who had strained every nerve for thirty-six hours, entered a palace, and dropped down with fatigue.

14. The manly form and stalwart arm, that had so long carried death into the ranks of the enemy, at length gave way, and the gloomy marshal lay and panted in utter exhaustion. The day was one of tempests; and when night again enveloped the city, it was one broad flame, wavering to and fro in the blast.

15. The wind had increased to a perfect hurricane, and shifted from quarter to quarter, as if on purpose to swell the sea of fire, and extinguish the last hope. The fire was approaching the Kremlin, and already the roar of the flames and the crash of the falling houses, and the crackling of burning timbers, were borne to the ears of the startled emperor.

16. He arose and walked to and fro, stopping and convulsively gazing on the terrific scene. Murat, Eugene,^a and Berthier^b rushed into his presence, and on their knees besought him to flee; but he still clung to that haughty palace, as if it were his empire.

17. But at length the shout, "The Kremlin on fire!" was heard above the roar of the conflagration, and Napoleon reluctantly consented to leave. He descended into the streets with his staff, and looked about for a way of egress, but the flames blocked every passage.

18. At length they discovered a postern gate, leading to the Moskwa,^c and entered it, but they had only entered still further into the danger. As Napoleon cast his eye around the open space, girdled and arched with fire, smoke, and cinders, he saw one single street yet open, but all on fire.

19. Into this he rushed, and amid the crash of falling houses, and raging of the flames, over burning ruins, through clouds of rolling smoke, and between walls of fire, he pressed on; and at length, half suffocated, emerged in safety from the blazing city, and took up his quarters in the imperial palace of Petrousky,^d nearly three miles distant.

NOTES. — ^a Eugene (yū-jěn'); a noted general, and son of Josephine and Beauharnais, before her marriage with Napoleon. ^b Berthier (ber-tē-ā'); a renowned general, born at Paris, in 1753. He fought in the American revolution with Lafayette, and with Napoleon in France. ^c Moskwa (mos'kwā); a river in Russia on which Moscow stands. ^d Petrousky (pronounced pā-tros'ke.)

QUESTIONS. 1. *What is said of Moscow?* 1. *Who was Napoleon?* 1. *Who was Murat?* 1. *Who first entered the city of Moscow?* 2. *Whom did Napoleon appoint governor of the city?* 2. *Who was Mortier?* 3. *What number of inhabitants did the city contain?* 5. *How did it appear when Murat entered it?* 6. *When*

was the cry of fire made? 8. *What is said of the Kremlin?* 9. Who subdued the fire? 10. How did the Russians renew it the next night? 12. What was the appearance of the clouds over the city? 13. What happened to Mortier? 16. *Who was Eugene?* 16. *Who was Berthier?* 16. *With what distinguished generals did he fight?* 16. How did Napoleon appear during the conflagration? 17. When did Napoleon consent to leave the city? 18. *What is the Moskwa?* 19. How did he effect his escape, and where take up his residence?

LESSON LXIII.

Spell and Define.

- | | |
|--|----------------------------------|
| 1. Can'o-pi-ed, covered with a canopy. | 11. Cha'os, a confused mass. |
| 5. In-ces'sant, unceasing. | 11. E-merg'ed, rose out to view. |
| 5. Ex-plo'sions, sudden bursts of sound. | 11. Un-scath'ed, uninjured. |
| 7. Hur'ri-cane, a violent tempest. | 13. Al-tern'ate-ly, by turns. |
| 8. Spec'ta-cle, sight. | 13. Ter-rif'ic, dreadful. |

ERRORS. — 1. *In'e-my* for *en'e-my*; 2. *cav'l'ry* for *cav'al-ry*; 3. *ter'rub-ble* for *ter'ri-ble*; 5. *vol'lums* for *vol'umes*; 6. *sul'lars* for *cell'ars*; 6. *hov'ls* for *hov'els*; 7. *mis'er-ble* for *mis'er-a-ble*; 7. *in-dis-crib'er-ble* for *in-dis-crib'a-ble*; 10. *col'yums* for *col'umns*; 11. *des-er-la'tion* for *des-o-la'tion*; 11. *un-scayth'ed* for *un-scath'ed*.

BURNING OF MOSCOW, — CONCLUDED.

[The reader may point out the example or examples of emphatic repetition in this piece, and tell what inflection should be given. See rule 5, p. 57.]

1. MORTIER, relieved from his anxiety for the emperor, redoubled his efforts to arrest the conflagration. His men cheerfully rushed into every danger. Breathing nothing but smoke and ashes, — canopied by flame, and smoke, and cinders, — surrounded by walls of fire that rocked to and fro, and fell with a crash amid the blazing ruins, carrying down with them red hot roofs of iron, — he struggled against an enemy, that no boldness could awe, or courage overcome.

2. Those brave troops had heard the tramp of thousands of cavalry, sweeping battle without fear, but now they stood in still terror before the march of the conflagration, under whose burning footsteps was heard the incessant crash of falling houses, and palaces, and churches.

3. The continuous roar of the raging hurricane, mingled with that of the flames, was more terrible than the thunder of

artillery ; and before this new foe, in the midst of this battle of the elements, the awe-struck army stood powerless and affrighted.

4. When night descended again on the city, it presented a spectacle, the like of which was never seen before, and which baffles all description ; — the streets of fire, the heavens a canopy of fire, and the entire body of the city a mass of fire, fed by a hurricane that whirled the blazing fragments in a constant stream through the air.

5. Incessant explosions, from the blowing up of stores of oil, and tar, and spirits, shook the very foundations of the city, and sent volumes of smoke rolling furiously toward the sky. Huge sheets of canvas, on fire, came floating, like messengers of death, through the flames ; the towers and domes of the churches and palaces, glowed with red hot heat over the wild sea below, then tottering a moment on their bases, were hurled by the tempest into the common ruin.

6. Thousands of wretches, before unseen, were driven by the heat from the cellars and hovels, and streamed in an incessant throng through the streets. Children were seen carrying their parents, — the strong the weak, — while thousands more were staggering under loads of plunder, they had snatched from the flames.

7. This, too, would frequently take fire in the falling shower, and the miserable creatures would be compelled to drop it and flee for their lives. Oh, it was a scene of woe and fear indescribable ! A mighty and close packed city^a of houses, and churches, and palaces, wrapt from limit to limit in flames, which are fed by a whirling hurricane, is a sight this world will seldom see.

8. But this was all within the city. To Napoleon, without, the spectacle was still more sublime and terrific. When

NOTE. — ^a Moscow, when burned in 1812, was about the same size as at the present time. It was 20 miles in circumference, and contained about 350,000 inhabitants.

the flames had overcome all obstacles, and had wrapped everything in their red mantle, that great city looked like a sea of fire, swept by a tempest that drove it into vast billows.

9. Huge domes and towers, throwing off sparks like blazing firebrands, now towered above these waves, and now disappeared in their maddening flow, as they rushed and broke high over their tops, and scattered their spray of fire against the clouds.

10. The heavens themselves seemed to have caught the conflagration, and the angry masses that swept it, rolled over a bosom of fire. Columns of flame would rise and sink along the surface of the sea, and huge volumes of black smoke suddenly shoot into the air, as if volcanoes were working below.

11. The black form of the Kremlin alone towered above the chaos, now wrapped in flame and smoke, and again emerged into view, standing amid the scene of desolation and terror, like virtue in the midst of a burning world, enveloped but unscathed by the devouring elements.

12. Napoleon stood and gazed upon this scene in silent awe. Though nearly three miles distant, the windows and walls of his apartment were so hot, that he could scarcely bear his hand against them.

13. Said he, years afterward, "It was the spectacle of a sea and billows of fire, a sky and clouds of flame; mountains of red rolling flame, like immense waves of the sea, alternately bursting forth, and elevating themselves to skies of fire, and then sinking into the ocean of flame below. Oh! it was the most grand, the most sublime, the most terrific sight the world ever beheld."

QUESTIONS. 1. What did Mortier do after Napoleon left the Kremlin? 4. What was the appearance of the city when night descended? 6. Who were seen streaming through the streets? 7. *What was the size of Moscow when burned?* 11. How did the Kremlin appear amidst the conflagration? 13. What did Napoleon say of the city some years afterwards?

LESSON LXIV.

Spell and Define.

- | | |
|--|--|
| 1. Rain'bow, an arc of a circle of various colors. | 4. Do-main', dominion, empire. |
| 1. Al'tar, a table on which sacrificés were offered. | 5. Leaf'lets, little leaves. |
| 2. Tre-men'dous, dreadful, terrible. | 6. Tab'let, a small table. |
| 2. A-bash'ed, confused with shame. | 6. Prof-a-na'tion, a violation of things sacred. |
| 3. Bil'lows, swollen waves. [order. | 7. De-lir'i-ous, light-headed. |
| 4. Arch-an'gel, an angel of the highest | 7. Ves'ti-bule, the porch, or entrance of a house. |
| 4. Di'a-mond, a precious stone. | 7. Rap'ture, extreme joy or pleasure. |

ERRORS. — 1. *For'rerd* for *fore'head*; 2. *tre-men'jus* for *tre-men'dous*; 2. *hem* for *hymn*; 4. *artch-an'gel's* for *arch-an'gel's*; 4. *Je-hov'yah's* for *Je-ho'vah's*; 6. *scace* for *scarce*; 7. *wile* for *while*.

NIAGARA FALLS.^a

MRS. SIGOURNEY.

[The pupil may tell how this piece should be read. See Modulation, rule 2, page 73.]

1. FLOW on, Niagara, in thy glorious robe
Of terror and of beauty! God hath set
His rainbow^b on thy forehead, and the cloud
Mantles around thy feet. And he doth give
The voice of thunder, power to speak of him
Eternally, bidding the lip of man
Keep silence, and upon thy altar pour
Incense of awe-stricken praise.
2. And who can dare
To lift the insect trump of earthly hope,
O'er love, or sorrow, 'mid the peal sublime
Of thy tremendous hymn? E'en ocean shrinks
Back from thy brotherhood, and his wild waves
Retire abashed.

NOTES. — ^a Niagara Falls (ni-ag'a-ra); a cataract between Lake Erie and Lake Ontario, having a perpendicular fall of one hundred and sixty feet, and exceeding in grandeur every other cataract in the world. It is supposed, by geologists, to have receded about 8 miles from its original site, by the constant wearing of the waters.
^b A rainbow is frequently formed over the cataract, by the spray rising from the water, and separating the rays of the sun, in the same manner as a shower of rain.

3. For he doth sometimes seem
To sleep like a spent laborer, and recall
His weary billows from their vexing play,
And lull them in a cradle calm ; but thou,
With everlasting, undecaying tide,
Dost rest not, night or day.
4. The morning stars,^a
When first they sung o'er young creation's birth,
Heard thy deep anthem ; and those wreaking fires
That wait the archangel's signal to dissolve
The solid earth, shall find Jehovah's name
Graven, as with a thousand diamond spears,
On thy unfathomed page. Each leafy bow,
That lifts itself within thy proud domain,
Doth gather greatness from thy living spray,
And tremble at the baptism.
5. Lo ! yon birds
Do venture boldly near, bathing their wing
Amid thy foam and mist. 'T is meet for them
To touch thy garment's hem, — or lightly stir
The snowy leaflets of thy vapor wreath, —
Who sport unharmed upon the fleecy cloud,
And listen silent at the gates of heaven,
Without reproof.
6. But as for us, it seems
Scarce lawful with our broken tones to speak
Familiarly of thee. Methinks, to tint
Thy glorious features with our pencil's point,
Or woo thee to the tablet of a song,
Were profanation.

NOTE. — ^a See morning stars, Job xxxviii. 6, 7.

7. Thou dost make the soul
 A wandering witness of thy majesty;
 And while it rushes with delirious joy
 To tread thy vestibule, dost chain its steps,
 And check its rapture, with the humbling view
 Of its own nothingness, bidding it stand
 In the dread presence of the Invisible,
 As if to answer to its God through thee.

MOUNT WASHINGTON.^a

GRENVILLE MELLEN.

8. MOUNT of the clouds, on whose Olympian^b height
 The tall rocks brighten in the ether air,
 And spirits from the skies come down at night,
 To chant immortal songs to Freedom there!
 Thine is the rock of other regions, where
 The world of life, which blooms so far below,
 Sweeps a wide waste; — no gladdening scenes appear,
 Save where, with silvery flash, the waters flow
 Beneath the far-off mountain, distant, calm, and slow.
9. Mount of the clouds! when Winter round thee throws
 The hoary mantle of the dying year,
 Sublime amid the canopy of snows,
 Thy towers in bright magnificence appear!
 'T is then we view thee with a chilling fear,
 Till Summer robes thee in her tints of blue;
 When, lo! in softened grandeur, far, yet clear,
 Thy battlements stand clothed in heaven's own hue,
 To swell, as Freedom's home, on man's unbounded view!

NOTES. — ^a Mount Washington; the highest peak of the White Mountains, situated in New Hampshire, being 6,234 feet, or 1 $\frac{1}{4}$ miles, high. ^b Olympian; pertaining to Olympus, a celebrated mountain in Macedonia.

QUESTIONS. *What is said of Niagara Falls? 1. How is the rainbow formed over the cataract? What is Mount Washington? 8. What is meant by Olympian height?*

LESSON LXV.

Spell and Define.

- | | |
|---|---|
| 1. Ge-om'e-try, the science of magnitude. | 4. Cyl'in-der, a long, round body. |
| 2. Ge-o-met'ri-cal, pertaining to geome- | 5. Pyr'a-mid, a solid having an angular |
| 2. Prob'lem, a question to be solved. [try. | base, and terminating in a point at |
| 2. Ca-pac'i-ty, extent of room or space. | the top. |
| 3. Cyl-in'dric-al, having the form of a | 6. An'gles, corners. |
| cylinder. | 7. Rhom'boid, obliquely-square. |
| 3. Con-tig'u-ous, touching, joining. | 9. Man'di-bles, the jaws. |
| 4. Tri-an'gu-lar, having three angles. | 10. Sculp'tor, a carver of wood or stone. |

ERRORS. — 1. *Reg-e-lar'i-ty* for *reg-u-lar'i-ty*; 1. *won-der-fly* for *won-der-ful-ly*; 2. *dis-fi-kill* for *dis-fi-cult*; 2. *mar'ter* for *mat'ter*; 5. *in'stid* for *in'stead*; 5. *keerds* for *cards*; 6. *ac'too-al-ly* for *act'u-al-ly*; 8. *six'tiths* for *six'ti-eths*; 10. *chis'il* for *chisel*.

ARCHITECTURAL SKILL OF THE BEE.

[The pupil may point out some words in this piece, which are emphatic by contrast. See rule, p. 42.]

1. FROM the time of Pappus^a to the present day, mathematicians have applied the principles of geometry to explain the construction of the cells of the bee-hive; but though their extraordinary regularity, and wonderfully selected form, had so often been investigated by men of the greatest talent, and skilled in the refinements of science, the process by which they are constructed, involving also the causes of their regularity of form, had not been traced, till Mr. Huber^b devoted himself to the inquiry.

2. As the wax-workers secrete only a limited quantity of wax, it is indispensably requisite, that as little as possible of it should be consumed, and that none of it should be wasted. Bees, therefore, have to solve this difficult geometrical problem. "A quantity of wax being given, to form of it equal and similar cells of a determinate capacity, but of the largest size in proportion to the quantity of matter employed, and disposed

NOTES. — ^a Pap'pus; a celebrated mathematician of Alexandria, who lived near the close of the fourth century. ^b Hü'ber (Francis); a distinguished naturalist, who wrote a work on bees, born at Geneva, in Switzerland, in 1750.

in such a manner as to occupy the least possible space in the hive." This problem is solved by bees in all its conditions.

3. The cylindrical form would seem the best adapted to the shape of the insect; but had the cells been cylindrical, they could not have been applied to each other, without leaving a vacant and superfluous space between every three contiguous cells.

4. Had the cells, on the other hand, been square or triangular, they might have been constructed without unnecessary vacancies; but these forms would have both required more material, and been very unsuitable to the shape of the bee's body. The six-sided form of the cells obviates every objection; and while it fulfills the conditions of the problem, it is equally adapted with the cylinder to the shape of the bee.

5. Mr. Reaumur^a further remarks, that the base of the cell, instead of forming a plane, is usually composed of three pieces in the shape of the diamonds on playing cards, and placed in such a manner as to form a hollow pyramid. This structure, it may be observed, imparts a greater degree of strength, and still keeping the solution of the problem in view, gives a great capacity with the smallest expenditure of material.

6. This has, indeed, been actually ascertained by mathematical measurement and calculation. Maraldi^b determined, by minutely measuring the angles, that the greater were one hundred nine degrees and twenty-eight minutes, and the smaller seventy degrees and thirty-two minutes.

7. Mr. Reaumur, being desirous to know why these particular angles are selected, requested Mr. Koenig,^c a skilful mathematician, to determine, by calculation, what ought to be the angle of a six-sided cell, with a concave pyramidal base,

NOTES.—^a Reaumur (rō'mur); a French philosopher and naturalist, and the inventor of Reaumur's thermometer, born in 1683. ^b Maraldi (mā-rāl'dē); a distinguished mathematician, born at Perinaldo, in Italy, 1665. ^c Koenig (keu'nig); an able mathematician of Switzerland; he died in 1757.

formed of three similar and equal rhomboid plates, so that the least possible matter should enter into its construction.

8. By an elaborate process, Mr. Koenig found that the angles should be one hundred nine degrees and twenty-six minutes for the greater, and seventy degrees and thirty-four minutes for the smaller, or about two sixtieths of a degree more or less, than the actual angles made choice of by the bees. The equality of the inclination in the angles, has also been said to facilitate the construction of the cells.

9. It may, however, be said not to be quite certain that Reaumur and others have not ascribed to bees the merit of ingenious mathematical contrivance and selection, when the construction of the cells may more probably originate in the form of their mandibles, and other instruments employed in their operations.

10. In the case of insects, we have repeatedly noticed that they use their bodies, or parts of them, as the standards of measurement and modeling; and it is not impossible that bees may proceed on a similar principle. Mr. Huber replies to this objection, that bees are not provided with instruments corresponding to the angles of the cells; for there is no more resemblance between these and the form of their mandibles, than between the chisel of the sculptor and the work which he produces.

QUESTIONS. 1. *Who was Pappus?* 1. Who first observed the process by which bees construct their cells? 1. *Who was Huber?* 4. Why do the bees make their cells six-sided in their form? 5. *Who was Reaumur?* 5. How is the base or bottom of the cell constructed? 5. Why do the bees choose this form? 6. *Who was Maraldi?* 7. *Who was Koenig?* 10. Is the shape of the cells owing to the form of the bees? How did the bees gain their knowledge of architecture?

LESSON LXVI.

Spell and Define.

- | | |
|--|---|
| 1. En-dow'ed, indued, invested. | 5. Hill'ock, a small hill. |
| 2. Hy-dro-stat'ics, water-works. | 5. Tu'mu-lus, a mound or hillock. |
| 2. Ap-prox'i-ma-ted, approached. {ter. | 5. Cryst'al, any regular transparent solid. |
| 3. Hose'-pipes, pipes for conducting wa- | 6. A'que-ous, watery. |
| 4. Con-tor'tions, twistings. | 6. Pa'geant, a show, a spectacle. |
| 4. Con-vo-lu'tions, windings. {ance. | 6. Play'ing, acting. {guishing fires. |
| 4. Phe-nom'e-non, a remarkable appear- | 6. Fire'-en-gines, machines for extin- |

ERRORS. — 1. *Stawm'y* for *storm'y*; 2. *mys-te'rus* for *mys-te'ri-ous*; 2. *trav'lin* for *travel-ing*; 2. *mild* for *mile*; 3. *dreat'ful* for *dread'ful*; 3. *thou'san* for *thou'sand*; 5. *col'yums* for *col'umns*; 6. *tor'runts* for *tor'rents*.

A SCENE AT SEA.

1. A DARK cloud, which every moment became blacker and blacker, was fast extending over the sky on our left. From the lower part of this ominous and stormy curtain, projected three jet black columns, which kept curving and swinging backward and forward, as if they were endowed with life.

2. These were the grand and mysterious hydrostatics of nature, and we were rapidly traveling into the influence of their vast machinery. At this fearfully interesting crisis, we approximated within half a mile of the nearest. So sudden had been their formation, that no time was allowed to put the ship about. We felt, or fancied we could feel, a whirling^a motion of the atmosphere; and more than one of us imagined, that we were already in the power of the fatal tornadoes and their vortex.

3. Every second was of consequence; a minute or so might have sealed our doom. On, on, went the ship, and before she turned, we were frightfully near to the dreadful water-spouts.^b Onward and downward, these gigantic hose-pipes of cloud and water uncoiled. Now they curved like a reaper's hook; anon they twisted like a serpent's tail! I could imagine that two

NOTES. — ^a Whirlwinds are supposed to be caused by two winds meeting each other and then turning upon a common center. ^b See water-spout, p. 237, note c.

of them were at least a thousand feet in length, with a body as thick as the Washington monument^a at Baltimore.^b

4. Their contortions and convolutions were interesting and wonderful, and I found it impossible to withdraw my attention, even for a moment, from the grand phenomenon. At length the ship was put about, and we began to increase our distance from what we had regarded as a watery death. The spouts straightened out, and the lower ends of two of them, approached the surface of the deep.

5. The sea beneath rose in a hillock of waves, as if attracted or twisted into a rising *tumulus* by the cloud, or formed by the whirlwind. And now two of the columns were perpendicular, resting upon a mount of foaming, roaring waves. I should say that from one hundred and fifty to two hundred feet above the sea, these columns were transparent as crystal, and the water might be seen traveling up them. This appearance lasted for six minutes and a half, the third spout never reaching the sea at all.

6. Meanwhile, the entire aqueous pageant was slowly and magnificently moving toward the north; but at last the two columns broke, one after the other, near the sea. Within a few seconds, the rain descended in such torrents that I can only compare its fury to the playing of ten thousand millions of fire-engines, pointed perpendicularly down from the sky. Ten minutes after, scarcely a cloud was to be seen; the sun shone forth in its beauty, and blazed with all the intensity of its summer heat.

NOTES. — ^a Wash'ington mon'ument; a Doric column 140 feet in height, and 20 feet in diameter at the base. It stands upon a pedestal, elevated 20 feet from the ground, and on the top is a colossal statue of Washington. ^b Bal'timore; the largest city in Maryland, containing 201 thousand inhabitants.

QUESTIONS. 1. What projected from the cloud? 2. What motion did the atmosphere appear to have? 2. *How are whirlwinds supposed to be caused?* 3. What was the appearance of these water-spouts? 3. *What is the Washington monument?* 3. *What is Baltimore?* 5. How did the sea appear beneath the spouts? 6. What became of them, and what followed?

LESSON LXVII.

Spell and Define.

- | | |
|---|---|
| 1. Chide, to scold at, to reprove. | 3. Wor ^{ship} -ed, adored. |
| 1. Be-dew ^{ed} , moistened, as with dew. | 3. I ^{dol} , a person much beloved. |
| 1. Em-balm ^{ed} , preserved from decay. | 3. Shat ^{ter} -ed, disordered in body or mind. |
| 2. Hal ^{low} -ed, sacred, revered. | 4. Quiv ^{er} -ing trembling. |
| 2. Be-tide ['] , to befall. | 4. Throb ^{bing} , beating forcibly. |

ERRORS. — 1. *Be-doo^{ed}* for *be-dew^{ed}*; 1. *sot* for *sat*; 1. *sack^{red}* for *sa^{cred}*,
 2. *hol^{low}-ed* for *hal^{low}-ed*; 3. *wor^{shup}-ed* for *wor^{ship}-ed*; 3. *shar^{ter}-ed* for
shat^{ter}-ed; 4. *la^{vy}* for *lava*; 4. *mem^{ry}* for *mem^o-ry*.

THE OLD ARM-CHAIR.

ELIZA COOK.

1. I LOVE it, I love it; and who shall dare
 To chide me for loving that old arm-chair?
 I've treasured it long as a sainted prize,
 I've bedewed it with tears, and embalmed it with sighs;
 'Tis bound by a thousand bands to my heart;
 Not a tie will break, not a link will start.
 Would ye learn the spell? a mother sat there,
 And a sacred thing is that old arm-chair.
2. In childhood's hour I lingered near
 The hallowed seat with listening ear;
 And gentle words that mother would give,
 To fit me to die and teach me to live.
 She told me shame would never betide,
 With truth for my creed, and God for my guide;
 She taught me to lisp my earliest prayer,
 As I knelt beside that old arm-chair.
3. I sat and watched her many a day,
 When her eye grew dim, and her locks were gray;
 And I almost worshiped her when she smiled,
 And turned from her Bible^a to bless her child.

NOTE. — ^a The Bible is composed of parts written by different authors, at different times, and in different languages. The Old Testament was originally written in Hebrew; the New, in Greek, and the Apochrypha, in Greek and Latin. Our English translation was made by order of James I., king of England, by forty-seven distinguished scholars.

Years rolled on, but the last one sped, —
 My idol was shattered, my earth-star fled ;
 I learned how much the heart can bear,
 When I saw her die in that old arm-chair.

4. 'Tis past ! 'tis past ! but I gaze on it now
 With quivering breath and throbbing brow.
 'T was there she nursed me, 't was there she died ;
 And memory flows with a lava tide.
 Say it is folly, and deem me weak,
 While the scalding drops start down my cheek ;
 But I love it, I love it ; and cannot tear
 My soul from a mother's old arm-chair.

QUESTIONS. 1. Why did the authoress love the old arm-chair ? 2. What did the mother tell her daughter ? 2. What did she teach her ? 3. How did she love her mother ? 3. *In what languages was the Bible originally written ? 3. By whom was our translation made ?* 4. Where did the mother of the authoress die ?

LESSON LXVIII.

Spell and Define.

- | | |
|---------------------------------------|---------------------------------------|
| 1. Blast'ed, blighted. | 3. Nor-we'gi-an, belonging to Norway. |
| 2. Fish'er-man, one who catches fish. | 3. Un-scorch'ed, not scorched. |
| 2. Luck'less, unfortunate. | 4. Tor'pid, dull. |
| 2. Lin'ger-ing, delaying. | 4. Glaz'ing, giving a smooth surface. |
| 2. Stat'ues, images of marble, &c. | 5. Fiend, an evil spirit. |

ERRORS. — 1. *Sper'it* for *spir'it* ; 2. *fol'ler* for *fol'low* ; 2. *stat'oos* for *stat'ues* ; 5. *sriek* for *shriek* ; 5. *fend* for *fiend*.

THE FROST SPIRIT.

J. G. WHITTIER.

1. HE comes, he comes, the Frost Spirit comes ! you may
 trace his footsteps now
 On the naked woods, and the blasted fields, and the brown
 hill's withered brow.

He has smitten the leaves of the gray old trees, where their
 pleasant green came forth,
 And the winds, which follow wherever he goes, have
 shaken them down to earth.

2. He comes, he comes, the Frost Spirit comes! from the
 frozen Labrador;^a
 From the icy bridge of the northern seas,^b which the
 white bear wanders o'er;
 Where the fisherman's sail is stiff with ice, and the luck-
 less forms below,
 In the sunless cold of the lingering night, into marble stat-
 ues grow!
3. He comes, he comes, the Frost Spirit comes! on the rush-
 ing northern blast;
 And the dark Norwegian pines have bowed, as his fearful
 breath went past.
 With an unscorched wing he has hurried on, where the
 fires of Hecla^c glow
 On the darkly beautiful sky above, and the ancient ice
 below.
4. He comes, he comes, the Frost Spirit comes! and the quiet
 lake shall feel
 The torpid touch of his glazing breath, and ring to the
 skater's heel;
 And the streams which danced on the broken rocks, or
 sung to the leaning grass,
 Shall bow again to their winter chain, and in mournful
 silence pass.

NOTES. — ^a Lab-ra-dor'; a dreary country in North America, east of Hudson's Bay.
^b Northern seas; the Arctic ocean, Polar sea, &c. ^c Hecla, (hek'la); a volcanic
 mountain about a mile high, in the south-western part of Iceland; its crater is 100
 feet deep.

5. He comes, he comes, the Frost Spirit comes! let us meet him as we may,
 And turn, with the light of the parlor fire, his evil power away;
 And gather closer the circle round, when that fire-light dances high,
 And laugh at the shriek of the baffled fiend, as his sounding wing goes by!

QUESTIONS. 1. What is meant by the Frost Spirit? 1. Where may you trace his footsteps? 2. From what places does he come? 2. *What is Labrador?* 3. *What is Hecla?* 5. How shall we drive away the evil power of the Frost Spirit?

LESSON LXIX.

Spell and Define.

- | | |
|--|---|
| 2. Palm'-trees, date trees. | 13. Car, a chariot of war. |
| 3. Bar'ba-rism, a savage state. | 15. Scep'ter, a staff borne by kings. |
| 6. Co-los'sal, very large. | 17. Sanc'tu-a-ry, a holy place. |
| 6. Por'ti-coes, covered walks. | 20. Gi'ants, men of extraordinary size. |
| 11. Prop'y-lon, the porch of an edifice. | 24. Court, a piece of enclosed ground. |
| 11. Mi'ter-ed, adorned with a miter. | 24. Col-on-nade', a row of columns. |
| 12. Sculp'ture, carved work. | 23. Cym'bals, musical instruments. |

ERRORS. — 3. *Barb'rism* for *bar'ba-rism*; 4. *dis-troy'in* for *de-destroy'ing*; 6. *col'yums* for *col'umns*; 8. *con-ve'ni-ence* for *con-ven'ience*; 11. *stat'oos* for *stat'ues*; 11. *chist* for *chest*; 13. *hufs* for *hoofs*; 19. *wor'shup* for *wor'ship*; 20. *gen'er-ly* for *gen'er-al-ly*; 23. *an'yu-al* for *an'nu-al*.

THE RUINS OF THEBES.

J. L. STEPHENS.

1. It was nearly noon, when, with a gentle breeze, we dropped into the harbor of Thebes.^a The sun was beating upon it with meridian splendor, and the inhabitants were seeking shelter in their miserable huts from its scorching rays.

2. When we were made fast near the remains of the ancient port, to which, more than thirty centuries ago, the Egyptian boatman tied his boat, a small group of Arabs,^b

NOTES. — ^aThebes (thēbz); a city of ancient Egypt, situated on the Nile, about 260 miles south of the place where Cairo now stands. ^bSee Arabs, p. 260, note a.

smoking under the shade of some palm-trees on a point above, and two or three stragglers, who came down to the bank to gaze at us, were the only living beings we beheld in a city which had numbered its millions.

3. When Greece^a was just emerging from the shades of barbarism, and before the name of Rome^b was known, Egypt^c was far advanced in science and the arts, and Thebes the most magnificent city in the world.

4. But the Assyrian^d came, and overthrew forever the throne of the Pharaohs.^e The Persian^f war-cry rung through the crowded streets of Thebes; Cambyses^g laid his destroying hands upon the temples of its gods; and a greater than Babylon^h the Great, fell to rise no more.

5. The ancient city was twenty-three miles in circumference. The valley of the Nileⁱ was not large enough to contain it, and its extremities rested upon the bases of the mountains of Arabia^k and Africa.^l

6. The whole of this great extent, is more or less strewed with ruins, broken columns, avenues of sphinxes,^m colossal figures, obelisks,ⁿ pyramidal gateways, porticoes, blocks of polished granite, and stones of extraordinary magnitude; while above them, in all the nakedness of desolation, the

NOTES. — ^aGreece (Proper); an ancient country which included all of modern Greece, and a portion of the southern part of Turkey in Europe. The Grecian empire embraced a more extensive territory. ^bRome; an ancient city, situated nearly on the site of modern Rome, in Italy. The Roman Empire, in its greatest prosperity, embraced nearly all the world then known. ^cSee Egypt, p. 310, note a. ^dThe Assyrians inhabited the ancient country Assyria, situated in Asia, east of the Tigris river. ^ePha'raoh was the general name of the kings of Egypt. ^fPer'sia was an extensive empire in the west of Asia. ^gCam-by'ses (kam-by'sēz); the son of Cyrus the Great, and king of the Persians and Medes. He conquered Egypt, killed the king, and plundered the cities. ^hBab'y-lon; an ancient city, supposed to have been situated on the river Euphrates in Asia, not far from the Persian gulf. It was 60 miles in circumference, according to the best authority. ⁱSee Nile, p. 264, note b. ^kAra'bia; a country in the south-western part of Asia, and bordering in part on Egypt. ^lAfri-ca; one of the four great divisions of the world, situated south of Europe, and forming a peninsula to Asia. ^mSee Sphinx, p. 258, note b. ⁿSeveral obelisks have been carried from Egypt to Rome, one of which is 179 feet high, and beautifully adorned with sculpture.

colossal skeletons of giant temples, are standing in the unwatered sands, in solitude and silence.

7. They are neither gray nor blackened; there is no lichen, no moss, no rank grass, or mantling ivy, to robe them and conceal their deformities. Like the bones of man, they seem to whiten under the sun of the desert. The sand of Africa has been their most fearful enemy; blown upon them for more than three thousand years, it has buried the largest monuments, and in some instances, almost entire temples.

8. On the Arabian side of the Nile, are the great temples of Luxor and Carnæ. The temple of Luxor stands near the bank of the river, built there, as is supposed, for the convenience of the Egyptian boatmen.

9. Before the magnificent gateway of this temple, until within a few years, stood two lofty obelisks, each a single block of red granite, more than eighty feet high, covered with sculpture and hieroglyphics, fresh as if but yesterday from the hands of the sculptor.

10. One of them has been lately taken down by the French,^a and at this moment, rears its daring summit to the skies in the center of admiring Paris;^b the other is yet standing on the spot where it was first erected.

11. Between these and the grand propylon, are two colossal statues with mitered head-dresses, also single blocks of granite, buried to the chest by sand, but still rising more than twenty feet above the ground.

12. The grand propylon is a magnificent gateway, more than two hundred feet in length at its present base, and more than sixty feet above the sand. The whole front is covered with sculpture, the battle-scenes of an Egyptian warrior, designed and executed with extraordinary force and spirit.

13. In one compartment, the hero is represented advancing at the head of his forces, and breaking through the ranks of

NOTES. — ^a French; the inhabitants of France. ^b Paris (par'is); the capital of France, a beautiful city containing one million inhabitants.

the enemy ; then standing, a colossal figure, in a car^a drawn by two fiery horses, with feathers waving over their heads, the reins tied round his body, his bow bent, the arrow drawn to its head, and the dead and wounded lying under the wheels of his car and the hoofs of his horses.

14. In another place, several cars are seen at full speed for the walls of the town ; fugitives passing a river ; horses, chariots, and men, struggling to reach the opposite bank ; while the hero, hurried impetuously beyond the ranks of his own followers, is standing alone among the slain and wounded, who have fallen under his formidable arm.

15. At the furthest extremity, he is sitting on a throne, as a conqueror, with a scepter in his hand, a row of the principal captives before him, each with a rope around his neck ; one with outstretched hands imploring pity, and another on his knees to receive the blow of the executioner ; while above, is the vanquished monarch, with his hands tied to a car, about to grace the triumph^b of the conqueror.

16. Passing this magnificent entrance, the visitor enters the dromos, or large open court, surrounded by a ruined portico, formed by a double row of columns covered with sculpture and hieroglyphics.

17. Then, working his way over heaps of rubbish and Arab huts, among stately columns twelve feet in diameter, and between thirty and forty feet in height, with spreading capitals, resembling the budding lotus, some broken, some prostrate, some half buried, and some lofty and towering as when they were erected, at a distance of six hundred feet, he reaches the sanctuary of the temple.

18. But great and magnificent as was the temple of Luxor,

NOTES. — ^a The cars in which the ancient warriors fought, were somewhat like a wheelbarrow without legs, and placed on two wheels instead of one, with the handles dragging on the ground behind. ^b In ancient times, when a general had gained a great victory, on returning home, he had a triumph, in which the conquered monarch was tied to the triumphant car of the victorious general, and thus led through the streets of the city.

it served but as a portal to the greater Carnæ. Standing nearly two miles from Luxor, the whole road to it was lined with rows of sphinxes, each of a solid block of granite. At this end they are broken, and for the most part, buried under the sand and heaps of rubbish.

19. But, approaching Carnæ, they stand entire, still and solemn as when the ancient Egyptian passed between them, to worship in the great temple of Ammon.^a Four grand propylons terminate this avenue of sphinxes, and passing through the last, the scene which presents itself defies description.

20. Belzoni^b remarks of the ruins of Thebes generally, that he felt as if he was in a city of giants; and no man can look upon the ruins of Carnæ, without feeling humbled by the greatness of a people, who have passed away forever.

21. The western entrance, facing the temple of Northern Dair, on the opposite side of the river, also approached between two rows of sphinxes, is a magnificent propylon, four hundred feet long and forty feet in thickness.

22. In the language of Dr. Richardson, "Looking forward from the center of this gateway, the vast scene of havoc and destruction presents itself in all the extent of this immense temple, with its columns, and walls, and immense propylons, all prostrate in one heap of ruins, looking as if the thunders of heaven had smitten it, at the command of an insulted God."

23. The field of ruins is about a mile in diameter; the temple itself, twelve hundred feet long and four hundred and twenty broad. It has twelve principal entrances, each of which is approached through rows of sphinxes, as across the plain from Luxor, and each is composed of propylons, gateways, and other buildings, in themselves larger than most other temples.

NOTES. — ^a Am'mon; the great Lybian deity to whom the Egyptian temples were built and dedicated, by some said to be the son of Jupiter. ^b Belzoni (bel-zo'ni); an enterprising Italian traveler, born about 1780.

24. The sides of some of them, are equal to the bases of most of the pyramids, and on each side of many, there are colossal statues, some sitting, others erect, from twenty to thirty feet in height. In front of the body of the temple, is a large court, with an immense colonnade on each side, of thirty columns in length, and through the middle, there are two rows of columns, fifty feet in height.

25. Then there is an immense portico, the roof supported by one hundred and thirty-four columns, from twenty-six to thirty-four feet in circumference. Next were four beautiful obelisks, more than seventy feet high, three of which are still standing; and then the sanctuary, consisting of an apartment twenty feet square.

26. The walls and ceiling are composed of large blocks of highly polished granite; the ceiling studded with stars on a blue ground, and the walls covered with sculpture and hieroglyphics, representing offerings to Osiris,^a illustrating the mysterious uses of this sacred chamber, and showing the degrading character of the Egyptian worship. Beyond this, is another colonnade, and again porticoes and walls to another propylon, at a distance of two thousand feet from the western extremity of the temple.

27. But these are not half the ruins of Thebes. On the western side of the river, besides others prostrate and nearly buried under the sands, but the traces of which are still visible, the temples of Gornou,^b Northern Dair, and others whose names I will not mention, with their columns, and sculpture, and colossal figures, still raise their giant skeletons above the sands.

28. All these temples were connected by long avenues of sphinxes, statues, propylons, and colossal figures, and the reader's imagination will work out the imposing scene that

NOTES. — ^a Osiris (o-sī'ris); an Egyptian god, inferior to Ammon, who was supposed to have the care of the souls of persons after death. ^b Gornou, pronounced gor-noo'.

was presented in the crowded streets of the now desolate city, when, with all the gorgeous ceremonies of pagan idolatry, the priests, bearing the sacred image of their god, and followed by thousands of the citizens, made their annual procession from temple to temple, and "with harps, and cymbals, and songs of rejoicing," brought back their idol, and replaced him in his shrine in the grand temple of Carnæ.

QUESTIONS. 1. *What was Thebes?* 2. How long ago was Thebes a populous city? 3. *What was Greece?* 3. *What was Rome?* 4. Who destroyed Thebes? 4. *What country did the Assyrians inhabit?* 4. *What is meant by Pharaoh?* 4. *What was Persia?* 4. *Who was Cambysis?* 4. *What is said of Babylon?* 5. *What is Arabia?* 6. Will you mention some of the ruins of Thebes? 6. What is said of the obelisk carried from Egypt to Rome? 8. What two great temples are there in the ruins of Thebes? 10. What has been recently done with one of the obelisks of the temple of Luxor? 10. *Who are the French?* 10. *What is Paris?* 12. What are some of the scenes sculptured on the gateway of the temple of Luxor? 13. *What do the cars in which the ancient warriors fought resemble?* 15. *How was the conquered monarch treated in the ancient triumphs?* 18. How does the temple of Luxor compare with Carnæ? 19. *What was Ammon?* 20. *Who was Belzoni?* 23. *What is the extent of the ruins of Carnæ?* 26. *What was Osiris?*

LESSON LXX.

Spell and Define.

- | | |
|--|---|
| 2. Man'sions, abodes. | 10. Cor'ri-dor, a gallery. |
| 3. Nec-rop'o-lis, a city of the dead. | 11. God'dess-es, female deities. |
| 4. Pa-shaw,' a Turkish governor. | 13. O-ri-ent'al, eastern. |
| 5. Dep-re-da'tions, plunderings. | 13. Al'a-bas-ter, white compact gypsum. |
| 6. Mum'mi-ed, made into mummies. | 14. In-tag'l'io, an engraving hollowed out. |
| 8. Sand'stone, a species of freestone. | 14. Re-lief', the prominence of an engraving. |
| 9. De-vice', an emblem. | 18. Ex-ca-va'tions, cavities. [ing.] |

ERRORS. — 1. *En-gros'ed* for *en-gross'ed*; 2. *tem'per-a-ry* for *tem-po-ra-ry*; 3. *diff'rent* for *diff'er-ent*; 6 *av'er-ige* for *av'er-age*; 8. *san'stone* for *sand'stone*; 12. *en'ter-y* for *en'try*; 13. *al-a-bas'ter* for *al'a-bas-ter*; 14. *sac'ri-fis-ses* for *sac'ri-fic-es*; 14. *pic'turs* for *pic'tures*; 16. *gin'er-al* for *gen'er-al*.

THE RUINS OF THEBES, — CONCLUDED.

J. L. STEPHENS.

1. THE ramblér among the ruins of Thebes^a, will often ask himself, "Where are the palaces of the kings, and princes

and people, who worshiped in these mighty temples?" With the devout, though degraded spirit of religion that possessed the Egyptians, they seem to have paid but little regard to their earthly habitations; their temples and their tombs were the principal objects that engrossed the thoughts of this extraordinary people.

2. It has been well said of them, that they regarded the habitations of the living merely as temporary resting-places, while the tombs were regarded as permanent and eternal mansions; and while not a vestige of a habitation is to be seen, the tombs remain monuments of splendor and magnificence, perhaps even more wonderful than the ruins of their temples.

3. The whole mountain side on the western bank of the river, is one vast necropolis. The open doors of the tombs are seen in long ranges, and at different elevations, and on the plain, large pits have been opened, in which have been found a thousand mummies at a time.

4. For many years, and until a late order from the pashaw preventing it, the Arabs have been in the habit of rifling the tombs, to sell the mummies^a to travelers. Thousands have been torn from the places where pious hands had laid them, and the bones meet the traveler at every step.

5. But notwithstanding the depredations that have been committed, the mummies that have been taken away, and scattered all over the world, those that have been burned, and others that now remain in fragments around the tombs, the numbers yet undisturbed, are no doubt infinitely greater.

6. This may be inferred, from the fact that the practice of embalming^b is known to have existed from the earliest periods

NOTES. — ^a Mum'mies; dead human bodies, embalmed and dried. They were usually placed in sycamore or cedar coffins, and if persons of wealth or distinction, were ornamented with beads, gilding, &c. ^b The process of embalming usually consisted in extracting the brain and viscera, and then salting the body. It was afterwards filled with saline and aromatic substances, or steeped in balsam, and wrapped up in several thicknesses of linen cloth, glued together with balsam and other adhesive substances.

recorded in the history of Egypt;^a and by a rough computation, founded upon the age, the population of the city, and the average duration of human life, it is supposed that there are from eight to ten millions of mummied bodies, in the vast necropolis of Thebes.

7. Leaving these resting-places of the dead, I turn, for one moment, to those of more than royal magnificence, called the Tombs of the Kings. The world can show nothing like them; and he who has not seen them, can hardly believe in their existence.

8. They lie in a valley, dark and gloomy, opening in the sandstone mountains, about three quarters of an hour from Gornou.^b The road to them is over a dreary waste of sands, and their doors open from the most desolate spot that the imagination can conceive.

9. The entrance is by a narrow door, — a simple excavation in the side of the mountain, without device or ornament. The Entrance Hall, which is extremely beautiful, is twenty-seven feet long and twenty-five broad, having at the end a large door, opening into another chamber, twenty-eight feet by twenty-five, the walls covered with figures drawn in outline, but perfect as if recently done.

10. Descending a large staircase, and passing through a beautiful corridor, Belzoni^c came to another staircase, at the foot of which he entered another apartment, twenty-four feet by thirteen, and so ornamented with sculpture and paintings, that he called it the Hall of Beauty.

11. The sides of all the chambers and corridors, are covered with sculpture and paintings; the colors appearing fresher, as the visitor advances toward the interior of the tomb; and the walls of this chamber are covered with the figures of the

NOTES. — ^a Egypt; a country in the north-eastern part of Africa, noted for its antiquity, and the early civilization of its inhabitants. ^b See Gornou, p. 307, note b.

^c See Belzoni, p. 306, note b.

Egyptian gods and goddesses, seeming to hover round and guard the remains of the honored dead.

12. Further on is a large hall, twenty-eight feet long and twenty-seven broad, supported by two rows of square pillars, which Belzoni called the Hall of Pillars; and beyond this, is the entry to a large saloon with a vaulted roof, thirty-two feet in length, and twenty-seven in breadth.

13. Opening from this were several other chambers of different dimensions, one of them unfinished, and one forty-three feet long by seventeen feet six inches wide, in which he found the mummy of a bull;^a but in the center of the grand saloon was a sarcophagus^b of the finest oriental alabaster, only two inches thick, minutely sculptured within and without, with several hundred figures, and perfectly transparent when a light was placed within it.

14. All over the corridors and chambers, the walls are adorned with sculptures and paintings in intaglio and relief, representing gods, goddesses, and the hero of the tomb, in the most prominent events of his life, priests, religious processions and sacrifices, boats and agricultural scenes, and the most familiar pictures of every-day life, in colors as fresh as if they were painted not more than a month ago; and the large saloon, lighted up with the blaze of our torches, seemed more fitting for a banqueting hall, for song and dance, than a burial-place for the dead.

15. All travelers concur in pronouncing the sudden transition from the dreary desert without, to these magnificent tombs, as operating like a scene of enchantment; and we may imagine what must have been the sensations of Belzoni, when wandering with the excitement of a first discoverer through these beautiful corridors and chambers, he found himself in the great saloon, leaning over an alabaster sarcophagus.

NOTES. — ^a The Egyptians worshiped the bull as a divinity which they called Apis. He was supposed to have the gift of prophecy, and at death was embalmed.

^b This sarcophagus is now in the British Museum.

16. At different times, I wandered among all these tombs. All were of the same general character; all possessed the same beauty and magnificence of design and finish, and in all, at the extreme end, was a large saloon, adorned with sculpture and paintings of extraordinary beauty, and containing a single sarcophagus.

17. Every sarcophagus is broken, and the bones of the kings of Egypt are scattered. Among the paintings on the walls, was represented a heap of hands severed from the arms, showing that the hero of the tomb had played the tyrant in his brief hour on earth.

18. Travelers and commentators concur, in supposing that these magnificent excavations must have been intended for other uses than the burial, each, of a single king. Perhaps, it is said, like the chambers of imagery seen by the Jewish prophet, they were the scene of idolatrous rites performed in the dark.

QUESTIONS. 1. What were the principal objects that engrossed the thoughts of the Egyptians? 2. Are any habitations to be seen in the ruins of Thebes? 3. What is said of the magnificence of the tombs? 4. What have the Arabs been accustomed to do with the mummies? 5. *What are mummies?* 6. *What is the process of embalming?* 7. What number of mummies may be supposed to be in the necropolis of Thebes? 8. What is said of the Tombs of the Kings? 9. What is the size and appearance of the Entrance Hall? 10. Why did Belzoni call the second room the Hall of Beauty? 11. What did he call the third room, and what is its appearance? 12. What did he find in one of the chambers? 13. *What gift did the Egyptians suppose the bull to have?* 14. With what are the walls of these rooms ornamented? 15. For what beside burial-places were these tombs probably designed?

LESSON LXXI.

Spell and Define.

- | | | |
|--|--------------|-------------------------------------|
| 1. Em'pire, realm. | [and winter. | 7. Re-mem'brance, recollection. |
| 2. Au'tumn, the season between summer | | 8. Mys'tic, sacredly obscure. |
| 3. Cor'al, made of coral. | | 9. E-the're-al, heavenly. |
| 3. Sea'-nymphs, goddesses of the sea. | | 11. En shrin'ed, inclosed. |
| 4. Monk, one living in a monastery. | | 11. En-twined', twisted round. |
| 5. Fret'work, a work adorned with frets. | | 12. Mag'ic-al, pertaining to magic. |
| 5. Gild'ing, rendering bright. | | 13. Mourn'ing, sorrow, grief. |

ERRORS. — 1. *Sor'rer-ful* for *sor'row-ful*; 3. *purs'ing* for *pierc'ing*; 3. *co'ral* for *cor'al*; 9. *sof* for *soft*; 9. *e-the'ral* for *e-the're-al*; 11. *en-srin'ed* for *en-shrin'ed*; 12. *ex-quis'ite* for *ex'qui-site*.

A MOONBEAM.

M. DAVIDSON.

1. AH, whither art straying, thou spirit of light,
From thy home in the boundless sky?
Why lookest thou down, from the empire of night,
With that silent and sorrowful eye?
2. Thou art resting here on the autumn leaf,
Where it fell from its throne of pride;
But oh, what pictures of joy or grief,
What scenes thou art viewing beside!
3. Thou art glancing down on the ocean waves,
As they proudly heave and swell;
Thou art piercing deep in its coral^a caves,
Where the green-haired sea-nymphs dwell!
4. Thou art pouring thy beams on Italia's^b shore,
As though it were sweet to be there;
Thou art lighting the prince to his stately couch,
And the monk to his midnight prayer.

NOTES. — ^a Coral is a substance, consisting mostly of carbonate of lime secreted by marine insects inclosed in it. The insects themselves are very small, but by uniting together in great numbers, they sometimes form even islands in the sea. ^b I-ta'li-a; the ancient name of Italy.

5. Thou art casting a fretwork of silver rays
Over ruin, and palace, and tower ;
Thou art gilding the temples of former days,
In this holy and beautiful hour.
6. Thou art silently roaming through forest and glade,
Where mortal foot never hath trod ;
Thou art lighting the grave where the dust is laid,
While the spirit hath gone to its God !
7. Thou art looking on those I love ! oh, wake
In their hearts some remembrance of me,
And gaze on them thus, till their bosoms partake
Of the love I am breathing to thee.
8. And perchance thou art casting thy mystic spell
On the beautiful land of the blest,
Where the dear ones of earth have departed to dwell,
Where the weary have fled to their rest.
9. Oh, yes ! with that soft and ethereal beam,
Thou hast looked on the mansions of bliss,
And some spirit, perchance, of that glorified world,
Hath breathed thee a message to this.
10. 'T is a mission of love, for no threatening shade
Can be blent with thy spirit-like hues,
And thy ray thrills the heart, as love only can thrill,
And while raising it, melts and subdues.
11. And it whispers compassion ; for lo, on thy brow
Is the sadness of angels enshrined ;
And a misty veil, as of purified tears,
Round thy beautiful form is entwined.
12. Hail, beam of the blessed ! my heart
Has drunk deep of thy magical power,

And each thought, and each feeling seems bathed
In the light of this exquisite hour!

13. Sweet ray, I have proved thee so fair
In this dark world of mourning and sin,
May I hail thee more bright in that pure region where
No sorrow nor death enters in.

QUESTIONS. 2. Will you tell me some things which the moonbeam was doing?
3. *What is coral?* 3. *What do these insects sometimes form in the ocean?* 4. *What is Italia?*

LESSON LXXII.

Spell and Define.

- | | |
|---|--------------------------------------|
| 1. Clus'ter-ing, growing in clusters. | 3. Man'tling, covering with crimson. |
| 2. Puls'es, beatings of the arteries. | 3. Tress'es, curls of hair. |
| 2. Thrill, to cause a tingling sensation. | 4. Strick'en, advanced in age. |
| 2. Yearn'ing, feeling an earnest desire. | 4. Reed, a hollow, knotted stalk. |
| 2. Ca-ress', to fondle. | 5. Wan'der-er, a rambler. |

ERRORS. — 1. *Thut* for *that*; 1. *si'lunt* for *si'lent*; 3. *wins* for *winds*; 4. *an* for *and*; 5. *won* for *wōn*; 5. *wan'drer* for *wan'der-er*; 5. *hum* for *home*.

DAVID'S^a LAMENT FOR ABSALOM.

N. P. WILLIS.

1. ALAS! my noble boy! that thou shouldst die!
Thou, who wert made so beautifully fair!
That death should settle in thy glorious eye,
And leave his stillness in this clustering hair!
How could he mark thee for the silent tomb?
My proud boy, Absalom!^b
2. Cold is thy brow, my son! and I am chill,
As to my bosom I have tried to press thee!

NOTES. — ^a David was the King of Israel, and the youngest son of Jesse; he died 1015 years before Christ. ^b Ab'sa-lom; the son of David; he raised an army in order to dethrone his father, and was slain by Joab. See 2 Samuel, xviii. 9—16.

How was I wont to feel my pulses thrill,
Like a rich harp-string, yearning to caress thee,
And hear thy sweet "*my father!*" from these dumb
And cold lips, Absalom!

3. But death is on thee. I shall hear the gush
Of music, and the voices of the young;
And life will pass me in the mantling blush,
And the dark tresses to the soft winds flung;—
But thou no more, with thy sweet voice, shalt come
To meet me, Absalom!

4. And oh! when I am stricken, and my heart,
Like a bruised reed, is waiting to be broken,
How will its love for thee, as I depart,
Yearn for thine ear to drink its last deep token!
It were so sweet, amid death's gathering gloom,
To see thee, Absalom!

5. And now, farewell! 'T is hard to give thee up,
With death so like a gentle slumber on thee;
And thy dark sin! — Oh! I could drink the cup,
If from this woe its bitterness had won thee.
May God have called thee, like a wanderer, home,
My lost boy, Absalom!

QUESTIONS. *Who was David?* 1. What was the appearance of his son Absalom? 1. *Who was Absalom?* 1. *What did he attempt to do?* 1. *Who slew him?* Did Absalom do right in making war against his father?

LESSON LXXIII.

Spell and Define.

- | | |
|---------------------------------------|---|
| 1. O'ri-ent, bright, shining. | 4. An-tiq'ui-ty, ancient times. |
| 1. Gor'geous, showy, fine. | 5. Prin'ces, sovereigns, rulers. |
| 2. Con-tem'pla-tive, thoughtful. | 7. Rav'ag-es, destruction by decay. |
| 3. My-thol'o-gy, fabulous history. | 7. O-bliv'i-on, forgetfulness. |
| 3. De'i-fi-ed, ranked among the gods. | 7. En-gulfed, swallowed up in an abyss. |
| 3. Mech'an-ism, art or skill. | 9. Ca-reer', course. |
| 4. Char'i-ots, cars of war. | 9. Per-pe-tu'i-ty, long duration. |

ERRORS.—2. *Artch'i-ect-ure* for *arch'i-ect-ure*; 2. *col'yūmns* for *columns*; 4. *struc'ter* for *struct'ure*; 5. *leav'in* for *leav'ing*; 6. *mistriss* for *mistress*; 8. *gov'ern-munts* for *gov'ern-ments*; 8. *gorne* for *gone*.

RAVAGES OF TIME.

A. LLOYD.

1. WHO that contemplates the mighty empires and kingdoms which once flourished where Apollo^a sheds his orient beams, would have imagined that the time would ever come when so few vestiges of their magnificent cities, splendid temples, gorgeous palaces, and cloud-capt towers, with all their thousand forms of power and wealth, would remain?

2. Babylon,^b where once was concentrated the wisdom and power of the world, is no more; even her place cannot be found. The contemplative traveler sits down amid the vast and magnificent ruins of Balbec^c or Palmyra.^d Struck with the remains of superior architecture, evidences of great advancement in the arts, he asks, "Who reared these majestic columns? who inhabited this city? for what purpose was it built?" The desert winds bring no reply.

3. Approach the land of fable and mythology. Upon the

NOTES.—^a A-pol'lo; the son of Jupiter and Latona, here used for the sun, over which he was supposed to preside. ^b See Babylon, p. 303, note h. ^c Balbec (bā-bek'); the ancient Heliopolis, a town of Syria, a province of Turkey. On the east side, are magnificent ruins, of which the temple of the sun is the most noted. It had 54 stone columns, of which only six are standing, and each is 72 feet high, and 22 feet in circumference. ^d Pal-my'ra; once a magnificent city of Syria; it is now distinguished for its ruins, particularly the temple of the Sun, which is now in a good state of preservation.

banks of its deified river,^a you behold the remains of cities, once the pride and glory of the world. View her massy temples, her mighty pyramids,^b her towering obelisks,^c her dark labyrinths. On every hand, you perceive the marks of gigantic minds, and the labors of extraordinary mechanism.

4. Enter Thebes,^d famous in fable for her hundred gates, her million of troops, and her ten thousand chariots. Examine her majestic temple;^e filled with wonder, you exclaim, "Was this mighty structure erected merely for the worship of a bird? And for what purpose were the vast pyramids constructed?"^f Even fable scarce ventures to turn aside the curtain which conceals this. Contrasting these remnants of antiquity with the meager race that cling around their ruins, how sensibly do we perceive the ravages of time.

5. The glory of Tyre^g has departed, leaving scarce a vestige of her power and grandeur. Her merchants are no longer princes. Where once stood her festive halls and commercial marts, the fisherman spreads his net beside his miserable hut. Carthage,^h her foster-child, Rome'sⁱ rival, is no more. Classic soil of Greece,^k birth-place of heroes, school of statesmen, philosophers, and orators; mother of the Muses,^l land of liberty, patriotism and genius,—how has the scythe of time prostrated all, save the mementos of your greatness!

6. How has fallen the imperial city of the Cæsars,^m once the mistress of the world! The iron firmness of Roman integrity and virtue, was relaxed by her luxury, wealth, and dissi-

NOTES. — ^a See river Nile, p. 264, note b. ^b See pyramids, p. 258, note a. ^c See obelisks, p. 303, note n. ^d See Thebes, p. 302, note a. ^e The temple of Carnæ, described in Lesson LXIX. ^f See p. 261, verse 18. ^g Tyre; an ancient city of Syria, distinguished for its commerce and the wealth of its merchants. It abounds in magnificent ruins of temples, aqueducts, &c. ^h Carthage; one of the most famous ancient cities of Africa, founded by Queen Dido. It was situated about ten miles south-west of the place where Tunis now stands, and destroyed by the Romans 146 years before Christ. ⁱ See Rome, p. 303, note b. ^k See Greece, p. 303, note a. ^l Muses; the goddesses of the liberal arts and sciences. They were four in number, and are said to have originated in Thrace, a Grecian province. ^m Cæsars; Julius Cæsar, Augustus Cæsar, &c. Cæsar was the family name, or title of honor, of the five Roman emperors following Julius Cæsar, and ending with Nero.

pation. Her orators, poets, and heroes, have passed away. The Augustan age^a has expired.

7. Our own continent exhibits striking evidences of the ravages of time. We see, in the antiquities of this hemisphere, proofs that a powerful and enlightened people once flourished here. Who were they? what revolutions have they undergone? are questions which could only have been answered in the light of the past. Oblivion has engulfed them and their works, except here and there a small remnant saved from universal wreck.

8. This is a faint picture of the ruins of time; but may it not be that those who succeed us, shall contemplate greater changes and revolutions? The existing governments of Europe^b may then have passed away. What great changes have occurred! Babylon, Tyre, Egypt,^c Greece, Carthage, Rome, all flitted their brief hour, and are gone.

9. And who can say that this infant republic, just commencing its career of glory, having become greater than the nations that produced her, shall not share their fate? Far be it from any American,^d to wish or desire to dwell on so mournful a catastrophe. Rather let every bosom heave, with warm aspirations, for the perpetuity of our civil and religious institutions.

NOTES. — ^a Augustan age; the period during which Augustus Cæsar was emperor of Rome, which lasted forty-nine years. ^b See Europe, p. 109, note c. ^c See Egypt, p. 310, note a. ^d American; a name originally applied to the native Indians of America, but now more generally to Europeans born in the United States of America.

QUESTIONS. 1. *Who was Apollo, and for what is the name here used?* 2. *Is the exact spot where Babylon was situated known?* 2. *What is Balbec?* 2. *What is said of the ruins of the ancient city?* 2. *What was Palmyra?* 2. *What ruins are still to be seen in it?* 3. *What river is meant by the deified river?* 3. *Of what do we behold marks on every hand?* 5. *What is said of Tyre?* 5. *Where was Carthage situated, and by whom destroyed?* 5. *What is meant by the Muses?* 6. *Who were the Cæsars?* 6. *How was the integrity and virtue of the Romans impaired?* 6. *What is meant by the Augustan age?* 7. *What do we see in the antiquities of the eastern hemisphere?* 8. *What has become of Babylon, &c.?* 9. *What have we to fear of our republic?*

LESSON LXXIV.

Spell and Define.

- | | |
|--|--|
| 1. A-maz'ing, very wonderful. | 14. As-sur'ed, made certain. |
| 1. Re-deem', to liberate from bondage. | 18. Sym'pa-thiz-es, feels with another. |
| 2. Tran'quil, quiet, calm. | 19. De-fi'ance, contempt of danger. |
| 3. Mad'man, an insane person. | 22. Dic'tates, rules, precepts. [contempt. |
| 10. Cul'pa-ble, blamable, guilty. | 24. In-dig-na'tion, extreme anger and |
| 10. Ty'rant, a despotic ruler. | 28. Con-de-scend', to deign. |
| 12. Gen-er-os'i-ty, liberality in principle. | 29. Be-nef'i-cent, doing good. |

ERRORS. — 1. *Frind* for *friend*; 6. *sense* for *since*; 8. *in'ner-cent* for *in'no-cent*; 11. *ap-pint'ed* for *ap-point'ed*; 12. *gin-er-os'i-ty* for *gen-er-os'i-ty*; 13. *put* for *put*; 14. *punc'too-al-ly* for *punc'tu-al-ly*; 18. *con-ser-la'tion* for *con so-la'tion*.

DIONYSIUS,^a PYTHIAS,^b AND DAMON.^c

F. FENELON.

1. *Dionysius*. — Amazing! what do I see? It is Pythias just arrived; — it is, indeed, Pythias. I did not think it possible. He is come to die and redeem his friend.

2. *Pythias*. — Yes, it is Pythias; I left the place of my confinement with no other views, than to pay to Heaven the vows I had made; to settle my family concerns according to the rules of justice, and to bid adieu to my children, that I might die tranquil and satisfied.

3. *Dionysius*. — But why do you return? Had you no fear of death? Is it not the character of a madman to seek it thus voluntarily?

4. *Pythias*. — I return to suffer, though I have not deserved death. Every principle of honor and goodness forbids me to allow my friend to die for me.

5. *Dionysius*. — Do you, then, love him better than yourself?

NOTES. — ^a Dionysius (di-o-nish'i-us); the tyrant of Syracuse. He raised himself from a low condition to the rank of general, and afterward became tyrant of Syracuse, 406 years before Christ. ^b Pythias (pith'i-as); a Syracusan who was unjustly condemned to death by Dionysius. ^c Damon (dä'mon); a Syracusan and friend of Pythias. He had pledged himself to die for Pythias, in case he did not return, and was on the way to the place of execution, when Pythias returned to suffer

6. *Pythias*. — No; I love him as myself. But I am persuaded that I ought to suffer death, rather than my friend, since it was I whom you decreed to die. It would not be just that he should suffer, to deliver me from the death which was designed not for him, but for me only.

7. *Dionysius*. — But you suppose that it is as unjust to inflict death upon you as upon your friend.

8. *Pythias*. — Very true; we are both entirely innocent, and it is equally unjust to make either of us suffer.

9. *Dionysius*. — Why do you, then, assert that it would be injustice to put him to death instead of you?

10. *Pythias*. — It is unjust in the same degree, to inflict death either on Damon or myself; but Pythias would be highly culpable to let Damon suffer that death, which the tyrant had prepared for Pythias only.

11. *Dionysius*. — Do you, then, return hither on the day appointed, with no other view than to save the life of a friend, by losing your own?

12. *Pythias*. — I return, in regard to you, to suffer an act of injustice, which it is common for tyrants to inflict; and with respect to Damon, to perform my duty, by rescuing him from the danger he incurred, by his generosity to me.

13. *Dionysius*. — And now, Damon, let me address myself to you. Did you not really fear that Pythias would never return; and that you would be put to death on his account?

14. *Damon*. — I was too well assured that Pythias would punctually return, and that he would be more solicitous to keep his promise, than to preserve his life. Would to heaven that his relations and friends had forcibly detained him. He would then have lived for the comfort and benefit of good men; and I should have the satisfaction of dying for him.

15. *Dionysius*. — What! does life displease you?

16. *Damon*. — Yes, it displeases me when I see and feel the power of a tyrant.

17. *Dionysius*. — It is well; you shall see him no more. I will order you to be put to death immediately.

18. *Pythias*. — Pardon the feelings of a man who sympathizes with his dying friend ; but remember it was Pythias who was devoted by you to destruction. I come to submit to it that I may redeem my friend. Do not refuse me this consolation in my last hour.

19. *Dionysius*. — I cannot endure men who despise death, and set my power at defiance.

20. *Damon*. — You cannot, then, endure virtue.

21. *Dionysius*. — No ; I cannot endure that proud, disdainful virtue which contemns life ; which dreads no punishment ; and which is insensible to the charms of riches and pleasure.

22. *Damon*. — You see, however, that it is a virtue which is not insensible to the dictates of honor, justice, and friendship.

23. *Dionysius*. — Guards, take Pythias to execution. We shall see whether Damon will continue to despise my authority.

24. *Damon*. — Pythias, by returning to submit himself to your pleasure, has merited his life, and deserved your favor ; but I have excited your indignation, by resigning myself to your power, in order to save him. Be satisfied, then, with this sacrifice, and put me to death.

25. *Pythias*. — Hold, Dionysius ; remember it was Pythias alone who offended you ; Damon could not.

26. *Dionysius*. — Alas ! what do I see and hear ? Where am I ? How miserable, and how worthy to be so ! I have hitherto known nothing of true virtue. I have spent my life in darkness and error ; all my powers and honors are insufficient to produce love. I cannot boast of having acquired a single friend, in the course of a reign of thirty years ; and yet these two persons, in a private condition, love each other tenderly, unreservedly confide in each other, are mutually happy, and ready to die for each other's preservation.

27. *Pythias*. — How could you, who have never loved any one, expect to have friends ? If you had loved and respected

men, you would have secured their love and respect. You have feared mankind, and they fear you, — they detest you.

28. *Dionysius*. — Damon, Pythias, condescend to admit me as a third friend, in a connection so perfect. I give you your lives, and I will load you with riches.

29. *Damon*. — We have no desire to be enriched by you; and in regard to your friendship, we cannot accept or enjoy it, till you become good and just. Without these qualities, you can be connected with none but trembling slaves and base flatterers. To be loved and esteemed by men of free and generous minds, you must be virtuous, affectionate, disinterested, beneficent; and know how to live in a sort of equality with those, who share and deserve your friendship.

QUESTIONS. *Who was Dionysius? Who was Pythias? Who was Damon?*

4. For what did Pythias say he returned? 14. What did Damon wish the friends of Pythias had done? 14. Why? 23. What did Dionysius order the guards to do with Pythias? 28. Why did they not execute him? 29. What did Damon tell Dionysius he must be in order to be loved?

LESSON LXXV.

Spell and Define.

- | | |
|--|--------------------------------------|
| 1. Sil'ver-y, bright like silver. | 3. Urns, a kind of vases. |
| 1. Cap'i-tals, the upper parts of pillars. | 3. Maid'en, an unmarried female. |
| 1. Ves'ti-bule, the entrance into a house. | 4. Trans-par'ent, pervious to light. |
| 1. San'dals, a kind of shoes. | 4. Az'ure, of sky-blue. |
| 2. Nerve'less, destitute of strength. | 5. Ral'li-ed, returned back. |

ERRORS. — 1. *Sil'vry* for *sil'ver-y*; 1. *san'dls* for *san'dals*; 3. *fra'grunt* for *fra'grant*; 3. *charm'ber* for *cham'ber*; 3. *calm* for *calm*; 4. *draw'in* for *draw'ing*; 4. *be-neath'* for *be-neath*.

THE HEALING OF THE DAUGHTER OF JAIRUS.^a

N. P. WILLIS.

1. THE same silvery light
That shone upon the lone rock by the sea,
Slept on the ruler's lofty capitals,

NOTE. — ^a *Jairus* (jā'i-rus, or, by the poet, jā'rus); a ruler of the synagogue, or an elder to whom the care of the synagogue was committed. See Luke viii. 41.

As at the door he stood, and welcomed in
Jesus and his disciples. All was still.
The echoing vestibule gave back the slide
Of their loose sandals, and the arrowy beam
Of moonlight, slanting to the marble floor,
Lay like a spell of silence in the rooms,
As Jairus led them on.

2. With hushing steps
He trod the winding stair; but ere he touched
The latchet, from within a whisper came,
“Trouble the master not; for she is dead!”
And his faint hand fell nerveless at his side,
And his step faltered, and his broken voice
Choked in its utterance; but a gentle hand
Was laid upon his arm, and in his ear
The Saviour’s voice sunk thrillingly and low,
“She is not dead, but sleepeth.”

3. They passed in.
The spice-lamps in the alabaster urns
Burned dimly, and the white and fragrant smoke
Curled indolently on the chamber walls.
The silken curtains slumbered in their folds, —
Not even a tassel stirring in the air, —
And, as the Saviour stood beside the bed,
And prayed inaudibly, the ruler heard
The quickening division of his breath
As he grew earnest inwardly. There came,
A gradual brightness o’er his calm, sad face;
And drawing nearer to the bed, he moved
The silken curtains silently apart,
And looked upon the maiden.^a

NOTE. — ^a The maiden was an only daughter, about twelve years of age. See Luke viii. 42.

4. Like a form

Of matchless sculpture in her sleep she lay, —
 The linen vesture folded on her breast,
 And over it her white transparent hands,
 The blood still rosy in their tapering nails.
 A line of pearl ran through her parted lips,
 And in her nostrils, spiritually thin,
 The breathing curve was mockingly like life;
 And round beneath the faintly tinted skin
 Ran the light branches of the azure veins;
 And on her cheek the jet lash overlay,
 Matching the arches penciled on her brow.
 Her hair had been unbound, and falling loose
 Upon her pillow, hid her small round ears
 In curls of glossy blackness, and about
 Her polished neck, scarce touching it, they hung,
 Like airy shadows floating as they slept.
 'T was heavenly beautiful.

5. The Saviour raised

Her hand from off her bosom, and spread out
 The snowy fingers in his palm, and said,
 "Maiden! arise!" and suddenly a flush
 Shot o'er her forehead, and along her lips
 And through her cheek the rallied color ran;
 And the still outline of her graceful form
 Stirred in the linen vesture; and she clasped
 The Saviour's hand, and, fixing her dark eyes
 Full on his beaming countenance, — AROSE!

QUESTIONS. *Who was Jairus?* 1. Whom did he welcome into his house?
 2. What did they say to him of his daughter? 2. What did Jesus say? 3. What
 did he do as he stood beside her bed? 3. *What was the age of the maiden?* 5. What
 did Christ say to her? 5. Did she arise?

LESSON LXXVI.

Spell and Define.

- | | |
|---|--|
| 1. Con-sum-ma'tion, completion of a work. | 4. Im-pend'ing, hanging over. |
| 1. Bribes, gifts to pervert judgment. | 5. De-crep'i-tude, infirmity of age. |
| 2. Haz'ard, risk, peril. | 6. So-lic'i-tude, anxiety. |
| 3. Do-mes'tic, belonging to home. | 6. Phi-lan'thro-py, love of mankind |
| 3. En-vel'op-ed, surrounded on all sides. | 7, Di-vest', to deprive. |
| 3. Co-er'cion, compulsion, force. | 8. A-re'na, a place of public contest. |
| | 8. E'ven-tide, the time of evening. |

ERRORS. — 3. *Hurth* for *hearth*; 3. *quinch'ed* for *quenched*; 3. *jin'ed* for *joined*
 5. *vo'llence* for *violence*; 6. *phi-lan'thro-py* for *philanthropy*; 6. *pol-er-ti'cian*
 for *pol-i-ti'cian*; 8. *hul'ly* for *wholly*; 8. *spiles* for *spoils*.

REMOVAL OF THE CHEROKEES^a WEST OF THE MISSISSIPPI.

P. SPRAGUE.

[The pupil may repeat the rule for modulation, which applies to this piece, and read it accordingly. See Modulation, p. 68.]

1. I AM aware, sir, that their white neighbors desire the absence of the Indians,^b and if they can find safety and subsistence beyond the Mississippi, I should rejoice exceedingly at their removal, because it would relieve the states of their presence. I would do much to effect a consummation so devoutly to be wished. But let it be by their own free choice, unawed by fear, unseduced by bribes.

2. Let us not compel them, by withdrawing the protection which we have pledged. Theirs must be the pain of departure, and the hazard of the change. They are men, and have the feelings and attachments of men; and if all the ties which bind them to their country and their homes, are to be rent asunder, let it be by their own free hand.

3. If they are to leave forever the streams in which they have drank, and the trees under which they have reclined; if the fires are never more to be lighted up in the council-house

NOTES. — ^aCher-o-kees; a tribe of Indians formerly living principally in the northern part of Georgia. They are the noblest of the American Indians, and distinguished for their progress in the arts of civilized life. They have been removed to the Indian territory, by order of the United States government. ^bSee Indians, p. 131, note b.

of their chiefs, and must be quenched forever upon the domestic hearth, by the tears of the inmates who have there joined the nuptial feast, and the funeral wail; if they are to look for the last time upon the land of their birth which drank up the blood of their fathers, shed in its defense, and is mingled with the sacred dust of children and friends, — to turn their aching vision to distant regions, enveloped in darkness and surrounded by dangers, let it be by their own free choice, not by coercion, or a withdrawal of the protection of our plighted faith.

4. They can best appreciate the dangers, and difficulties which beset their path. It is their fate which is impending; and it is their right to judge, while we have no warrant to falsify our promises.

5. It is said that their existence cannot be preserved; that it is the doom of Providence that they must perish. So, indeed, must we all; but let it be in the course of nature, not by the hand of violence. If, in truth, they are now in the decrepitude of age, let us permit them to live out all their days, and die in peace; not bring down their gray hairs in blood to a foreign grave.

6. I know, sir, to what I expose myself. To feel any solicitude for the fate of the Indians, may be ridiculed as false philanthropy, and morbid sensibility. Others may boldly say, "Their blood be upon us," and sneer at scruples as weaknesses, unbecoming the stern character of a politician.

7. If, sir, in order to become such, it is necessary to divest the mind of the principles of good faith and moral obligation, and harden the heart against every touch of humanity, I confess that I am not, and by the blessing of Heaven, will never be, a politician.

8. Sir, we cannot wholly silence the monitor within. It may not be heard amidst the clashings of the arena, in the tempest and convulsions of political contentions, but its "still small voice" will speak to us, when we meditate alone at eventide; in the silent watches of the night; when we lie

down and when we rise up from a solitary pillow ; and in that dread hour, when “ not what we have done for ourselves, but what we have done for others,” will be our joy and our strength, and when to have secured, even to the poor and despised Indian, a spot of earth upon which to rest his aching head, to have given him but a cup of cold water in charity, will be a greater treasure, than to have been the conqueror of kingdoms, and lived in luxury upon their spoils.

QUESTIONS. *Who were the Cherokees ? How did they compare with other American Indians ? For what are they distinguished ? Where were they removed ?*

LESSON LXXVII.

Spell and Define.

- | | |
|--|--|
| 1. Ver'nal, belonging to the spring. | 4. A-nem'o-nes, wind-flowers. |
| 1. Tilth, land in good condition for seed. | 4. Glens, valleys, dales. [balsam. |
| 1. Rec-og-ni'tion, memorial. | 4. Bal-sam'ic, having the qualities of |
| 2. Ge'ni-al, gay, cheerful. | 5. An'cient, an aged man. |
| 2. Op'ti-mist, one who holds the opinion | 7. Sa'ble, black, dark. |
| that all events are ordered for the | 7. Mot'tled, spotted. |
| 2. Quaint, odd, singular. [best. | 8. Cen'tu-ry, a hundred years. |
| 3. Em'e-rald, green, verdant. | 11. Ven'er-a-ble, worthy of respect. |

ERRORS. — 1. *Dil'i-gunt* for *dil'i-gent* ; 1. *sol'umn* for *sol'emn* ; 4. *skurce* for *scarce* ,
4. *but'nut* for *but'ter-nut* ; 7. *pat'ridge* for *par'tridge* ; 9. *swif'ly* for *swift'ly* ,
10. *bär'ren* for *bar'ren*.

THE OLD MAN'S COUNSEL.

W. C. BRYANT.

1. AMONG our hills and valleys, I have known
Wise and grave men, who, while their diligent hands
Tended or gathered in the fruits of earth,
Were reverent learners in the solemn school
Of nature. Not in vain to them were sent
Seed-time and harvest, or the vernal shower
That darkened the brown tilth, or snow that beat
On the white winter hills. Each brought, in turn,
Some truth ; some lesson on the life of man,

Or recognition of the Eternal Mind,
Who veils his glory with the elements.

2. One such I knew long since, a white-haired man,
Pithy of speech, and merry when he would ;
A genial optimist, who daily drew
From what he saw his quaint moralities.
Kindly he held communion, though so old,
With me, a dreaming boy, and taught me much,
That books tell not, and I shall ne'er forget.
3. The sun of May was bright in middle heaven,
And steeped the sprouting forests, the green hills,
And emerald wheat-fields, in his yellow light.
Upon the apple-tree, where rosy buds
Stood clustered, ready to burst forth in bloom,
The robin warbled forth his full, clear note
For hours, and wearied not.
4. Within the woods,
Whose young and half-transparent leaves scarce cast
A shade, gay circles of anemones
Danced on their stalks ; the shad-bush, white with flowers,
Brightened the glens ; the new-leaved butternut,
And quivering poplar, to the roving breeze
Gave a balsamic fragrance.
5. In the fields,
I saw the pulses of the gentle wind
On the young grass. My heart was touched with joy,
At so much beauty, flushing every hour
Into a fuller beauty ; but my friend,
The thoughtful ancient, standing at my side,
Gazed on it mildly sad. I asked him why.
6. " Well may'st thou join in gladness," he replied,
" With the glad earth, her springing plants and flowers,

And this soft wind, the herald of the green,
Luxuriant summer. 'Thou art young, like them,
And well may'st thou rejoice. But while the flight
Of seasons fills and knits thy spreading frame,
It withers mine, and thins my hair, and dims
These eyes, whose fading light shall soon be quenched
In utter darkness. Hearest thou that bird?"

7. I listened, and from midst the depth of woods
Heard the low signal of the grouse, that wears
A sable ruff around his mottled neck;
Partridge they call him by our northern streams,
And pheasant by the Delaware.^a He beat
'Gainst his barred sides his speckled wings, and made
A sound like distant thunder; slow the strokes
At first, then fast and faster, till at length
They passed into a murmur, and were still.
8. "There hast thou," said my friend, "a fitting type
Of human life. 'T is an old truth, I know,
But images like these will freshen truth.
Slow pass our days in childhood, every day
Seems like a century; rapidly they glide
In manhood, and in life's decline they fly;
Till days and seasons flit before the mind
As flit the snow-flakes in a winter storm,
Seen rather than distinguished.
9. "Ah! I seem
As if I sat within a helpless bark,
By swiftly-running waters hurried on,
To shoot some mighty cliff. Along the banks,
Grove after grove, rock after frowning rock,

NOTE.—a Del'a-ware; a river, 400 miles in length, separating New Jersey from Pennsylvania.

Bare sands, and pleasant homesteads, flowery nooks,
And isles, and whirlpools in the stream, appear
Each after each ; but the devoted skiff
Darts by so swiftly, that their images
Dwell not upon the mind, or only dwell
In dim confusion ; faster yet I sweep
By other banks, and the great gulf is near.

10. " Wisely, my son, while yet thy days are long,
And this fair change of seasons passes slow,
Gather and treasure up the good they yield, —
All that they teach of virtue, of pure thoughts,
And kind affections, reverence for thy God,
And for thy brethren ; so, when thou shalt come
Into these barren years that fleet away
Before their fruits are ripe, thou may'st not bring
A mind unfurnished, and a withered heart."
11. Long since that white-haired ancient slept, — but still,
When the red flower-buds crowd the orchard bough,
And the ruffed grouse is drumming far within
The woods, his venerable form again
Is at my side, his voice is in my ear.

QUESTIONS. 1. What is said of some men among our hills and valleys? 2. Describe the one mentioned in this piece. 3. What did he do with his young friend? 4. What were the feelings of his young friend when looking upon the green fields and blooming flowers around him? 5. What were the old man's feelings? 6. What did he say to his young friend? 7. What was heard midst the depth of woods? 8. *What is the Delaware?* 9. To what did the old man compare the drumming of the grouse? 10. What did he say of himself? 11. What counsel did he give his young friend?

LESSON LXXVIII.

Spell and Define.

- | | |
|---|---|
| 1. Vine'yards, yards for grape-vines. | 9. Pan-e-ra'ma, a painting representing objects as they appear in motion. |
| 1. La'va, liquid matter ejected from vol- | 13. Daint'y, soft, light. |
| 2. Base, the bottom. [canoes. | 13. Sco'ri-a, drossy, volcanic matter. |
| 2. Ca'ter, the mouth of a volcano. | 14. Smol'der-ing, smoking without vent. |
| 4. Scath'ed, destroyed. [smoke, &c. | 15. Pis'ton, a cylinder used in engines. |
| 4. Vol-ca'no, a mountain that ejects fire, | 16. Au'then'tic-a-ted, genuine. |
| 5. Pic-tur-esque', beautiful, like a picture. | 17. In-fer'nal, pertaining to the lower regions. |
| 8. Pros'pects, views of things at a distance. | |

ERRORS. — 1. *Grad'oo-al* for *grad'u-al*; 1. *la'vy* for *la'va*; 1. *i-dee'* for *i-de'a*; 2. *sur'fis* for *surface*; 3. *geth'er-ed* for *gath'er-ed*; 4. *col'yum* for *col'umn*; 6. *trac* for *tract*; 9. *pan-o-ruy'ma* for *pan-o-rā'ma*; 11. *sud'dn* for *sud'den*; 12. *bah'ren* for *bar'ren*; 18. *un-stid'y* for *un-stead'y*.

ASCENT OF VESUVIUS.^a

J. T. HEADLY.

1. THE morning was bright and clear when we commenced our ascent. For some time it was gradual; the road passing through extensive and beautiful vineyards. The scene, however, gradually diminished in beauty until we came to the region of pure lava. I can convey to you no idea of the feelings this utterly barren, lava desert at first excites.

2. There it spreads, black, broken, and rough, just as it cooled in its slow and troubled march for the sea. Here it met an obstacle, and rose into a barrier; there it fell off into ridges that cracked and broke into fragments, till the whole inclined plain, that spreads off from the base of the pyramid in which is the crater, appears as if the earth had been violently shaken, till all the large and loose portions had risen to the surface.

3. Sometimes you can trace for some distance, a sort of circular wall of cooled lava, behind which the red-hot stream had

NOTE — ^a Vesuvius (ve-su'vī-us); a noted volcano about a mile and a quarter from Naples, in Italy. It is three quarters of a mile high, and a column of smoke is constantly ascending from the crater.

gathered and glowed like a brow of wrath. Nothing could be more dreary and desolate. Through this barren tract, I was passing in a narrow path.

4. My eye wandered hither and thither over the scathed and blackened mass, but always came back to the solemn peak, from whose top silently ascended a heavy column of smoke. Soon after we mounted a ridge of earth that the volcano had spared, and on which stood the Hermitage.*

5. Before reaching it, we could see on its narrow top, extending nearly to the base of the peak, the forms of mules and horses, slowly marching in Indian^b file, and carrying a company in advance of us to the same destination. Their appearance at that distance and above us, cast in bold relief against the sky, was novel and picturesque.

6. We did not stop at the Hermitage, but pushing straight on, soon reached the field of lava, through which our animals picked their way with most praiseworthy care. As I was slowly crossing this rough tract, I saw, in the distance, twenty or thirty mules and horses, saddled and bridled, scattered around at the base of the peak, amidst the lava, and on the open mountain side, like an Arab^c camp in the desert.

7. Here, we also dismounted and began the most perpendicular ascent. The company before us, looked like dwarfs clinging to the side of the mountain. There was a lady among them, who, with a bridle around her waist, was pulled up by the guide. Ours also started with a bridle, but I told him to throw it away, as I could take care of myself.

8. Half way up, we came upon a snow-bank, on which I cooled my parched lips. Again and again we were compelled to rest, but without regret; for whenever we turned our eyes below, they were met by one of the most magnificent prospects the sun ever shone upon.

NOTES. — *Her'mitage; a house of entertainment kept by a monk. ^b The Indians, in their native forests, always walk in a narrow path, one after the other. ^c See Arabs, p. 260, note a.

9. There was the bay of Naples,^a the islands of Capri and Ischia,^b beyond which the blue Mediterranean^c melted away into the mild horizon; nearer slept the city, with its palaces and towers, while far inland, on, on, till the eyes grew dim with the extended prospect, swept away the whole "campagna felice,"^d or happy country, in a glorious panorama of villages, villas, fields, and vineyards.

10. Around me, was piled lava that had once poured in a red-hot stream where I sat; and close beneath me, an immense cavity, where a volcano had once raged and died. When near the top, as I stood looking off on the world below, a dense cloud of mist, borne by the wind, swept over and around me, blotting out, in an instant, everything from my sight.

11. A cold breeze accompanied it, and the sudden change, from broad sunlight and an almost boundless prospect, to sudden twilight and a few feet of broken lava, was so chilling and gloomy, that it for a moment damped my ardor. Our guide, however, told us it would soon pass, so we rallied our spirits and pushed on.

12. At length we reached the top, and lo, a barren, desolate, uneven field spread out before us, filled with apertures, from which were issuing jets of steam, and over which blew a cold and chilling wind, while fragments of mist traversed it, like spirits fleeing from the gulf that yawned behind them.

13. Passing over this with dainty footsteps, and feeling every moment as if the crust would break beneath our feet, we reached, at last, the verge of the crater; and the immense basin, with its black, smoking cone in the center, was below us. From the red-hot mouth, boiled out, fast and fierce, an immense column of smoke, accompanied, at intervals, with a heavy sound, and jets of red-hot scoria.

NOTES. — ^a Na'ples; a beautiful city in Italy, nearly as large as New York, situated on the bay of Naples, near Vesuvius. ^b Capri (kā'prē) and Ischia (ēs'-ke-a); small islands in the bay of Naples. ^c Mediterra'nean; a large sea, lying between Europe, Asia, and Africa. ^d Campagna felice (kā-m-pān'ya fel-ē'tshā); an Italian expression signifying as given in the piece.

14. This was more than I anticipated. I expected to see only a crater, and a smoldering heap. But the mountain was in more than common agitation, and had been throughout the winter. It seemed to sympathize with Etna^a and other volcanoes, that appear to have chosen this year for a general waking up. I could compare it to nothing, but the working of an immense steam-engine.

15. It had a steady sound like the working of a heavy piston, while at short intervals, the valve seemed to lift, and the steam escape with an explosion; and at the same time, the black smoke and lurid blaze would shoot from the mouth, and the red-hot scoria rise forty or fifty feet into the air.

16. At the moment of explosion, the mouth of the cone seemed in a blaze, and the masses of scoria thrown out, some of which would weigh fifteen or twenty pounds, resembled huge clots of blood, — they were of that deep red, flesh color. I deemed myself fortunate in the time I visited it, for I saw a real, living, or as Carlyle^b would say, an authenticated volcano.

17. There was a truth, and reality, and power about it, that chained and awed me. I could count the strokes of that tremendous engine, as it thundered on in the bowels of the earth, and see the fruits of its infernal labor, as it hurled them into the upper air, as if on purpose to startle man, with the preparations that were going on under him.

18. That mountain, huge as it was, seemed light to the power beneath it, and I thought it felt unsteady on its base, as if conscious of the strength of its foe.

NOTES. — ^a Et'na; a noted volcanic mountain on the eastern coast of the island of Sicily, more than two miles high. ^b Carlyle (kär-lile'); an English writer of considerable celebrity.

QUESTIONS. 1. *What is Vesuvius?* 2. How does the lava appear about Vesuvius? 4. What is seen ascending from its summit? 6. *What is the Hermitage?* 5. *How do the Indians travel?* 8. What did the author meet with, when half way up the mountain? 8. What does he say of the prospect below? 9. *What is said of Naples?* 9. *What are Capri and Ischia?* 9. *What is the Mediterranean?* 9. *What is meant by campagna felice?* 12. What is the appearance of the summit of the volcano? 15. What did its sound resemble? 18. How did the mountain appear, when compared with the power beneath it?

LESSON LXXIX.

Spell and Define.

- | | |
|-------------------------------|---------------------------------------|
| 1. De-scend'ed, went down. | 12 In-tense'ly, to an extreme degree. |
| 1. Re-qui-si'tion, demand. | 13. Trem'u-lous, shaking, trembling. |
| 3. Im-preg'na-ted, filled. | 14. Smoth'er-ed, stifled. |
| 3. Stran'gle, to choke. | 15. Prefer-a-ble, more desirable. |
| 7. Verge, the brink, edge. | 15. Con-ster-na'tion, astonishment. |
| 11. Im-bed'ded, inclosed. | 15. Doom'ed, destined, fated. |
| 12. Con-tin'u-ous, connected. | 16. Ex-haust'ed, fatigued. |

ERRORS.—1. *Nex* for *next*; 2. *clefts* for *clefts*; 4. *sroud'ing* for *shroud'ing*; 5. *in'gyne* for *en'gine*; 5. *clar'ter* for *clat'ter*; 6. *srunk* for *shrunk*; 7. *stid'y* for *stead'y*; 8. *hoo-raw'* for *hur-rah'*; 12. *un-der-mind'ing* for *un-der-min'ing*; 16. *hum'ward* for *home'ward*.

ASCENT OF VESUVIUS, — CONCLUDED.

J. T. HEADLY.

1. WE next descended^a into the crater, and however slight a thing one may deem it in ordinary times, it was a grave matter for me. Both hands and feet had never before been in such urgent requisition.

2. The path at times was not a foot wide, and indeed, was not a path, but clefts in the rocks, where often a single misstep would have sent one to the bottom of the crater, while lava rocks, cracked at their base, and apparently awaiting but a slight touch to shake them down on you, hung over head.

3. Frequently my only course was to lie against the rock, and cling with my hands to the projecting points, while, ever and anon, from out some aperture would shoot jets of steam so impregnated with sulphur, as almost to strangle me.

4. My guide would then be hid from my sight, and I had nothing to do, but to hang on and cough, while I knew that a thousand feet were above and below me.^b At other times, the crater would be filled with vapor up to the rim, shrouding

NOTES.—^a The first descent into the crater of Vesuvius, of which we have any account, was made in 1801, by a company of Frenchmen. ^b The depth of the crater is usually reckoned about 1500 feet.

everything from our sight, even the fiery cone, while we hung midway on the rocks, and stood and listened.

5. Amidst the rolling vapor, I could hear the churning of that tremendous engine, and the explosion that sent the scoria into the air, and then, after a moment of deep silence, the clatter of the returning fragments, like hailstones on dry leaves, far, far below me.

6. It was sufficiently startling and grand, to stand half-way down that crater, with your feet on smoking sulphur and your hand on rocks so hot that you shrunk from the touch, and to gaze down on that terrific, fiery energy, without wrapping it in gloom, and adding deeper mystery to its already mysterious workings.

7. A puff of air would then sweep through the cavity, dashing the mist against its sides, and sending it, like frightened spirits, over the verge. I almost expected to see a change when the light again fell on it, but there it stood, churning on as steady and stern as ever.

8. We at length reached the bottom, and sitting down at a respectful distance from the base of the cone, enjoyed the sublime spectacle. There we were, deep down in the bowels of the mountain, while far up on the brink of the crater, like children in size, sat a group of men, sending their hurrah down at every discharge of scoria.

9. Before me, ascended a column of rolling smoke, while every few seconds the melted mass was ejected into the air, with a report that made me measure rather wistfully the distance between us and the top. Our guide took some coppers, and as the scoria fell a little distance off, he would run up the sides of the cone, drop them into the smaller portions, and retreat before a second discharge.

10. It was amusing to see how coolly he would stand, and look up to the descending fragments of fire, — some of which, had they struck him, would have crushed him to the earth, — and calculate their descent so nicely, that with a slight movement, he could escape each.

11. When the scoria cooled, the coppers were left imbedded in it, and thus carried off as remembrances of Vesuvius. We went around the crater, continually descending until we came to the lowest part, close to the base of the cone.

12. Here the lava was gathering, and cooling, and cracking off in large rolls, with that low, continuous sound which is always made by the rapid cooling of an intensely heated mass. I ascended a little eminence, which the lava was slowly undermining, and thrust my cane into the melted substance. It was so hot that I had to cover my face with my cap, in order to hold my stick in it for a single moment.

13. As I stood, and saw fold after fold slowly roll over and fall off, and heard the firing of the volcano above me, and saw, nearly a hundred feet over my head, red-hot masses of scoria suspended in the air, I am not ashamed to say I felt a little uncomfortable. I looked above and around, and saw that it needed but a slight tremulous motion, to confine me there forever.

14. It was not the work of five or ten minutes to reach the lofty top, and a little heavier discharge of fire, — a small shower of ashes, — and I should have been smothered, or crisped in a moment. There may have been no danger, but one cannot escape the belief of it, when at times he is compelled to dodge flaming masses of scoria, that otherwise would smite him to the earth.

15. We ascended by a different and much easier path. It is longer but far preferable to the one we came down. It led us to the other side of the crater, from which we looked down on Pompeii.^a I could trace the stream of lava to the plain, and could well imagine the consternation of the inhabitants of the doomed city, as the storm of ashes shot off from its bosom.

NOTE. — ^a Pompeii (pom-pē'yī); an ancient city of Italy, overwhelmed by an eruption of Vesuvius in 79. It was opened in 1748, and many objects of interest, as statues, manuscripts, &c., were found, and deposited in the museums of Naples and other places.

16. Weary and exhausted, we descended by a different route through a bed of ashes that reached from the top to the bottom of the hill, mounted our horses and rode homeward, richly rewarded for our labor and toil.

QUESTIONS. 1. *When and by whom was the first descent into the crater of Vesuvius made?* 4. *What is the depth of the crater usually reckoned to be?* 6. *What is the view when half-way down the crater?* 8. *How did the men at the top appear?* 12. *What is said of the heat of the lava?* 14. *Is there any danger in descending into the crater of Vesuvius?* 15. *How did they ascend out of the crater?* 15. *What was Pompeii, and when was it overwhelmed?* 15. *What objects of interest were found in it when it was opened?*

LESSON LXXX.

Spell and Define.

- | | |
|---|--|
| 1. Tro'phies, arms, &c., taken from an | 5. Ghast'ly, pale, death-like. |
| 1. Sig'net, having a seal. [enemy. | 5. Knell, the sound of a funeral bell. |
| 2. Haunt'ed, frequented by apparitions. | 7. Pa'geant-ry, show. |
| 3. Sen'tries, soldiers placed on guard. | 8. Plight'ed, pledged. |
| 4. Com'rades, companions. | 9. Im-mor'tal, exempted from death. |

ERRORS. — 1. *Troph'ies* for *tro'phies*; 3. *sriek* for *shriek*; 4. *poil'ed* for *pil'ed*; 8. *so'jer* for *soldier*; 9. *bawn* for *born*; 9. *doie* for *die*.

MARCO BOZZARIS.^a

F. HALLECK.

[The pupil may point out the parts of this piece, to which the first, second, and fourth rules for modulation will apply, and tell how each should be read. See Modulation, p. 68.]

1. At midnight, in his guarded tent,
 The Turk^b was dreaming of the hour
 When Greece,^c her knee in suppliance bent,
 Should tremble at his power.

NOTES. — ^a Mar'co Bozzaris (boz-ză'ris); a Grecian commander, who fell in an attack upon the Turkish camp at Lapsi, the site of the ancient Platæa, August 20, 1823. ^b In 1821 the Greeks determined to throw off the Turkish yoke and become independent. The Turks learning their intention, immediately commenced a cruel war, with the intention of utterly exterminating them, and possessing their country; but by the friendly interference of other nations, they obtained their independence, and still retain it. ^c See Greece, p. 303, note a.

In dreams, through camp and court, he bore
The trophies of a conqueror.

In dreams his song of triumph heard;
Then wore his monarch's signet ring;
Then passed that monarch's throne — a king;
As wild his thoughts, and gay of wing,
As Eden's garden bird.^a

2. At midnight, in the forest shades,
Bozzaris ranged his Suliote^b band,
True as the steel of their tried blades,
Heroes in heart and hand.
There had the Persian's^c thousands stood,
There had the glad earth drank their blood
On old Plataea's^d day;
And now there breathed that haunted air
The sons of sires who conquered there,
With arm to strike, and soul to dare,
As quick, as far as they.

3. An hour passed on; the Turk awoke;
That bright dream was his last;
He woke to hear his sentries shriek,
"To arms! they come! the Greek! the Greek!"
He woke to die midst flame, and smoke,
And shout, and groan, and saber-stroke,
And death-shots falling thick and fast

NOTES. — ^a The bird of paradise is probably referred to. It is about twelve inches in length from the end of the bill to the end of the real tail, or two feet four inches to the end of the longest feathers, and its plumage is very beautiful. It is found in New Guinea, Japan, China, Persia, and other parts of India. ^b The Suliots are a brave people, of Grecian descent, once living in a province in the southern part of Turkey in Europe, the capital of which was Suli. In 1802, they fled into Greece, and on the breaking out of the revolution, in 1821, they adhered to the Grecian cause of liberty, with the brave Bozzaris as their leader. ^c Per'sian; Mardonius, the commander of the Persians in the battle of Plataea. ^d Plataea; a town in ancient Greece, celebrated for the battle in which the Persians were defeated by the Greeks, 479 years before Christ.

As lightnings from the mountain-cloud;
 And heard, with voice as trumpet loud,
 Bozzaris cheer his band; —
 “Strike — till the last armed foe expires;
 Strike — for your altars and your fires;
 Strike — for the green graves of your sires,
 God, and your native land!”

4. They fought like brave men, long and well;
 They piled the ground with Moslem^a slain;
 They conquered, but Bozzaris fell,
 Bleeding at every vein.
 His few surviving comrades saw
 His smile when rung their proud hurrah,
 And the red field was won;
 Then saw in death his eyelids close
 Calmly as to a night's repose,
 Like flowers at set of sun.

5. Come to the bridal chamber, Death!
 Come to the mother when she feels,
 For the first time, her first-born's breath;
 Come when the blessed seals
 That close the pestilence are broke,
 And crowded cities wail its stroke;
 Come in consumption's ghastly form,
 The earthquake shock, the ocean-storm;
 Come when the heart beats high and warm,
 With banquet-song, and dance, and wine,
 And thou art terrible; — the tear,
 The groan, the knell, the pall, the bier,
 And all we know, or dream, or fear,
 Of agony, are thine.

NOTE. — ^a Moslem (moz'lem); Mussulmans, orthodox Mohammedans.

6. But to the hero, when his sword
Has won the battle of the free,
Thy voice sounds like a prophet's word;
And in his hollow tones are heard
The thanks of millions yet to be.
Come when his task of fame is wrought;
Come with her laurel-leaf, blood-wrought;
Come in her crowning hour, and then
Thy sunken eye's unearthly light
To him is welcome as the sight
Of sky and stars to prisoned men; —
Thy grasp is welcome as the hand
Of brother in a foreign land;
Thy summons welcome as the cry
That told the Indian isles^a were nigh
To the world-seeking Genoese,^b
When the land-wind, from woods of palm,
And orange-groves, and fields of balm,
Blew o'er the Haytian^c seas.
7. Bozzaris! with the storied brave
Greece nurtured in her glory's time,
Rest thee; there is no prouder grave
Even in her own proud clime.
She wore no funeral weeds for thee,
Nor bade the dark hearse wave its plume,
Like torn branch from death's leafless tree,
In sorrow's pomp and pageantry,
The heartless luxury of the tomb.
8. But she remembers thee as one
Long loved, and for a season gone;

NOTES. — ^a In'dian isles; the West Indies, discovered by Columbus in 1492.
^b Genoese (jen-o-ēs'); an inhabitant of Genoa, in Italy, here meaning Columbus.
^c Haytian seas (hă'ti-an, or, by the poet, hăt'yan); the seas lying about the island of Hayti.

For thee her poet's lyre is wreathed,
 Her marble wrought, her music breathed;
 For thee she rings the birth-day bells;
 Of thee her babes' first lisping tells;
 For thine, her evening prayer is said
 At palace couch and cottage bed;
 Her soldier closing with the foe,
 Gives for thy sake a deadlier blow;
 His plighted maiden, when she fears
 For him, the joy of her young years,
 Thinks of thy fate, and checks her tears.

9. And she, the mother of thy boys,
 Though in her eye and faded cheek
 I read the grief she will not speak,
 The memory of her buried joys,
 And even she who gave thee birth,
 Will, by their pilgrim-circled hearth,
 Talk of thy doom without a sigh;
 For thou art Freedom's now, and Fame's,
 One of the few, the immortal names
 That were not born to die.

QUESTIONS. *Who was Marco Bozzaris? 1. In what year did the Greeks determine to become independent? 1. What did the Turks do on learning their intention? 1. By what means did the Greeks obtain their independence? 1. What is said of the bird of paradise? 2. Who were the Suliots? 2. Who was their leader? 2. Who was the Persian referred to? 2. What is said of Plataea? 2. When did the battle of Plataea take place? 4. What is meant by Moslem? 6. What is meant by the Indian isles? 6. Who is meant by Genoese? 6. What are the Haytian seas?*

LESSON LXXXI.

Spell and Define.

- | | |
|--|---|
| 1. De-grade', to reduce in estimation. | 5. Rep-u-ta'tion, character. |
| 2. Fac-ti'tious, artificial. | 5. Pa'tri-ots, lovers of their country. |
| 3. Slug'gards, idle persons. | 6. Dif-fuse', to spread. |
| 3. De-lu'sion, a misleading of the mind. | 6. Bal'lot-box, a box for receiving votes |
| 4. Com-mu'ni-ty, society at large. | 6. Dem'a-gogue, a leader of the people. |
| 4. Ob-li-ga-tions, the binding powers of duty. | 7. Sep'ul-cher, a grave, a tomb. |
| | 7. De-vot'ed, set apart or dedicated. |

— ERRORS. — 2. *To-ward'* for *to'ward*; 2. *fust* for *first*; 3. *acs* for *acts*; 3. *thut* for *that*; 4. *live'lest* for *live'li-est*; 4. *son'thing* for *some'thing*; 4. *ef'furts* for *ef'forts*; 5. *prompt* for *prompt*.

FREE SCHOOLS.

W. G. CROSBY.

1. DEGRADE the free school, and you degrade the people. In the footsteps of that degradation follow poverty oppression, crime, and anarchy. Elevate the free school, and you elevate the character of the people. You lift up the down-trodden, and give new courage to the faint-hearted. You break the sword and spear of the strong, and gird the weak with triple armor.

2. You strengthen the links of the golden chain which binds man to man, and earth to heaven. You take the first great step toward abolishing the factitious distinctions which are permitted to exist in society, and make the equality of man a living reality. You hasten the coming of those predicted ages, when man shall be re-created in the moral image of his Maker, and earth become again an Eden.^a

3. In this great work there should be no sluggards. Let no man cheat himself with the delusion that he is but one, and, therefore, it matters little whether he acts or not; of such units is the sum total of mankind made up. Let no man do

NOTE. — ^a E'den (ē'den); reference is here made to the garden of Eden, in which Adam and Eve were placed, supposed to have been on the river Euphrates, a little north of the Persian Gulf.

himself the gross injustice to believe, and act upon the belief, that he can exert no influence.

4. Every member of the community can do something to advance the work, and is bound, by the most solemn obligations, to do what he can. It matters not what may be his condition or calling; — whether the station he occupies is public or private; whether he is surrounded by the luxuries of civilized life, or in want even of its necessities; — there is that in this cause which should excite his liveliest interest, and call forth his noblest efforts.

5. The preservation of our civil and religious rights, of reputation, of property, the present and future well-being of the state, ourselves, and our children, demand at our hands, prompt, efficient, unwearied action. It appeals to us as Christians, philanthropists, patriots.

6. As we would diffuse, far and wide, the blessed influences of the religion of Jesus, as we would uphold the dignity of human nature, as we would save the ballot-box and the trial by jury, the life-breath and the life-blood of the republic, from becoming the senseless echo of the demagogue, the instrument of oppression and wrong, be it ours to cherish, encourage, elevate the free school.

7. In the hands of the people is its destiny. We may make it what we will, our glory or our shame. The safe and sure foundation, or the sepulcher of our hopes. To what worthier cause can our influence be lent? To what holier service can a nation's lifetime be devoted?

QUESTIONS. 1. What is the effect of degrading free schools? 1. What is the effect of elevating them? 2. *What was Eden, and where situated?* 4. Should any one excuse himself from acting in the cause of schools, because of his profession? 7. In whose hands is the destiny of the free schools? 7. What can they make them?

LESSON LXXXII.

Spell and Define

- | | |
|--|--|
| 3. Cred'it-ors, persons who give credit. | 31. Lic'tors, officers among the Romans. |
| 3. Ses'ter-ces, Roman coins. | 31. Con'sul, the chief magistrate of the Roman republic. |
| 3. Tri'reme, a galley with three benches of oars on a side. | 33. Feuds, quarrels. |
| 19. Pa-tri'cian, a nobleman. | 40. Gew'gaws, showy trifles. |
| 23. Le'gions, bodies of infantry. | 41. Knights, armed horsemen. |
| 27. Thun'der-bolt, a shaft of lightning. | 41. Treach'er-y, violation of faith or truth. |
| 27. Pes'ti-lence, the plague, a mortal and contagious disease. | 43. Rev'e-nues, incomes. |
| | 44. Sumpt'u-ous, costly, magnificent. |

ERRORS. — 12. *Gorn* for *gone*; 14. *gawds* for *gods*; 19. *fol'ler-ed* for *fol'low-ed*; 27. *drugs* for *dregs*; 31. *ri'vl* for *ri'val*; 36. *gross* for *grōss*; 41. *taunts* for *taunts*; 43. *bayg'ers* for *beg'gars*.

CATILINE^a AND AURELIA.^b

CROLY.

1. *Aurelia*. What answers for this pile of bills, my lord?
2. *Catiline*. Who can have sent them here?
3. *Aurelia*. Your creditors?

As if some demon woke them all at once,
 These having been crowding on me since the morn.
 Here, Caius Curtius^c claims the prompt discharge
 Of his half million sesterces;^d beside
 The interest on your bond, ten thousand more.
 Six thousand for your Tyrian^e canopy;
 Here, your Persian horses,^f your trireme.
 Here, debt on debt. Will you discharge them now?

NOTES. — ^a Catiline (kat-i'line); a Roman of patrician birth, who had fallen into great debt, and in order to extricate himself, formed a conspiracy to overthrow the government of Rome, and place himself in the highest power. This conspiracy was suppressed by the consul Cicero, some of the conspirators being put to death, and Catiline slain in battle, 62 years before Christ. ^b Au-re'li-a; the second wife of Catiline, and daughter of Caius Marius. ^c Caius Curtius (kā'i-us kur'she-us); a Roman of no distinction, probably used here as a fictitious name. ^d Half a million of sesterces would be valued at 20,000 dollars, the sesterce being worth about 4 cents. ^e The Tyrians excelled in dyeing purple, and the most expensive fabrics of that color were usually procured in Tyre. ^f The Arabian horses are more highly valued than any others, and probably the Persian next. A good Arabian horse is worth from 1500 to 2000 dollars.

4. *Catiline.* I'll think of it.
5. *Aurelia.* It must be now ; this day !
Or by to-morrow, we shall have no home.
6. *Catiline.* 'T will soon be all the same.
7. *Aurelia.* We are undone !
8. *Catiline.* Aurelia !
All will be-well ; but hear me ; stay a little.
I had intended to consult with you
On our departure from the city.
9. *Aurelia.* [Indignantly and surprised.] Rome !^a
10. *Catiline.* Even so, Aurelia ! even so ; we must leave Rome.
11. *Aurelia.* Let me look on you ; are you Catiline ?
12. *Catiline.* I know not what I am, and we must be gone !
13. *Aurelia.* Madness ! let them take all ?
14. *Catiline.* The gods will have it so !
15. *Aurelia.* Seize on your house ?
16. *Catiline.* Seize my last sesterce ! let them have their will.
We must endure. Ay, ransack, ruin all ;
Tear up my father's grave, tear out my heart.
The world is wide. Can we not dig or beg ?
Can we not find on earth a den and tomb ?
17. *Aurelia.* Before I stir, they shall hew off my hands.
18. *Catiline.* What's to be done ?
19. *Aurelia.* Now hear me, Catiline ;
The day we wedded, — 't is but three short years since !
You were the first patrician here, and I
Was Marius^b daughter ! There was not in Rome
An eye, however haughty, but would sink
When I turned on it ; when I passed the streets,
My chariot wheel was followed by a host
Of your chief senators ; as if their gaze

NOTES. — ^a See Rome, p. 303, note b. ^b Ma'ri-us ; a distinguished general and a consul of Rome ; he died 86 years before Christ.

Beheld an empress on its golden round,
An earthly providence !

20. *Catiline.* 'T was so ! 't was so !

But it is vanished, — gone.

21. *Aurelia.* By yon bright sun !

That day shall come again ; or in its place,
One that shall be an era to the world !

22. *Catiline.* What 's in your thoughts ?

23. *Aurelia.* Our high and hurried life

Has left us strangers to each other's souls ;
But now we think alike. You have a sword !
Have had a famous name in the legions !

24. *Catiline.* Hush !

25. *Aurelia.* Have the walls ears ? Alas ! I wish they had,
And tongues too, to bear witness to my oath,
And tell it to all Rome.

26. *Catiline.* Would you destroy ?

27. *Aurelia.* Were I a thunderbolt ! —

Rome's ship is rotten ;

Has she not cast you out ? and would you sink
With her, when she can give you no gain else
Of her fierce fellowship ? Who 'd seek the chain
That linked him to his mortal enemy ?
Who 'd face the pestilence in his foe's house ?
Who, when the prisoner drinks by chance the cup,
That was to be his death, would squeeze the dregs,
To find a drop to bear him company ?

28. *Catiline.* It will not come to this.

29. *Aurelia.* [Haughtily.] I 'll not be dragged

A show to all the city rabble ; — robbed, —

Down to the very mantle on our backs, —

A pair of branded beggars ! Doubtless Cicero^a —

NOTE. — ^a Cic'e-ro ; the greatest of the Roman orators, and a consul of Rome. He incurred the hatred of Catiline, in consequence of his vigilant efforts to suppress the conspiracy of which Catiline was leader.

30. *Catiline.* Cursed be the ground he treads !
Name him no more.
31. *Aurelia.* Doubtless, he 'll see us to the city gates ;
'T will be the least respect that he can pay
To his fallen rival. With all his lictors shouting,
" Room for the noble vagrants ; all caps off
For Catiline ! for him that would be consul."^a
32. *Catiline.* [Turning away.] Thus to be like the scorpion,
ringed with fire,
Till I sting mine own heart ! [Aside.] There is no hope !
33. *Aurelia.* One hope there is, worth all the rest, — re-
venge !
The time is harassed, poor, and discontent ;
Your spirit practiced, keen, and desperate, —
The senate full of feuds, — the city vexed
With petty tyranny, — the legions wronged.
34. *Catiline.* Yet who has stirred ? Woman, you paint
the air
With passion's pencil.
35. *Aurelia.* Were my will a sword !
36. *Catiline.* Hear me, bold heart. The whole gross blood
of Rome
Could not atone my wrongs ! I'm soul-shrunk, sick,
Weary of man ! And now my mind is fixed
For Libya ;^b there to make companionship
Rather of bear and tiger, — of the snake, —
The lion in his hunger, — than of man !
37. *Aurelia.* I had a father once, who would have plunged
Rome in the Tiber^c for an angry look !
You saw our entrance from the Gaulish^d war
When Sylla^e fled ?

NOTES. — ^a Catiline was a competitor with Cicero for the consulship. ^b Libya; an ancient country of great extent, lying west of Egypt. ^c Tiber (ti'ber); a river in Italy, 150 miles long, on which Rome is situated. ^d Marius passed over the Alps into Gaul, now France, and having conquered the Ambrones and Teutones, a second triumph was decreed to him at Rome. ^e Sylla (sil'la); a general and dictator of Rome, distinguished for his abilities and great cruelty. At first he served in the army under Marius, but afterward became a great rival and enemy to him.

38. *Catiline.* My legion was in Spain.^a

39. *Aurelia.* Rome was all eyes ; the ancient tottered
forth ;

The cripple propped his limbs beside the wall ;

The dying left his bed to look and die.

The way before us was a sea of heads ;

The way behind a torrent of brown spears

So on we rode, in fierce and funeral pomp

Through the long living streets.

40. *Catiline.* Those triumphs^b are but gewgaws. All the
earth,

What is it? Dust and smoke. I've done with life !

41. *Aurelia.* Before that eve, one hundred senators,
And fifteen hundred knights, had paid, in blood,
The price of taunts, and treachery, and rebellion !
Were my tongue thunder, I would cry, revenge !

42. *Catiline.* No more of this. Begone and leave me !
There is a whirling lightness in my brain,
That will not now bear questioning. Away !

[Aurelia moves slowly toward the door.]

43. Where are our veterans now ? Look on these walls ;
I cannot turn their tissues into life.

Where are our revenues, — our chosen friends ?

Are we not beggars ? Where have beggars friends ?

I see no swords and bucklers on these floors !

I shake the state ! I, — what have I on earth

But these two hands ? Must I not dig or starve ? —

44. Come back ! I had forgot. My memory dies,
I think, by the hour. Who sups with us to-night ?

Let all be of the rarest ; — spare no cost.

If 't is our last, — it may be, — let us sink

In sumptuous ruin, with wonders round us !

NOTES. — ^a Spain ; a country of Europe, south-west of France. ^b See triumph
p. 305, note b.

Our funeral pile shall send up amber smokes ;
We 'll burn in myrrh or blood !

QUESTIONS. *Who was Catiline? Why did he make a conspiracy against the Roman government? Who suppressed this conspiracy? Who was Aurelia?*
3. *What is the value of a sesterce?* 3. *In what art did the Tyrians excel?*
3. *What horses are considered the most valuable?* 17. *What does Aurelia say of leaving Rome?* 19. *Who was Marius?* 23. *What does Aurelia say of Catiline's name among the legions?* 29. *Who was Cicero?* 29. *How did he incur the hatred of Catiline?* 31. *What office did Catiline wish to obtain?* 36. *What does Catiline say of his wrongs?* 36. *What was Libya?* 37. *Where is the river Tiber?* 37. *Why was a triumph decreed to Marius?* 37. *Who was Sylla?* 38. *Where is Spain?*
44. *How does Catiline say he will die? What moral may be learned from this dialogue?*

LESSON LXXXIII.

Spell and Define.

- | | |
|--|--|
| 2. Ven-er-a'tion, the highest degree of respect. | 5. Con-stit'u-ents, component parts. |
| 2. In-sti-tu'tions, rights and privileges secured by the constitution. | 5. Em-bod'i-ment, a concentration of principles into one person or body. |
| 3. Suffrage, a vote. | 5. Trans-at-lan'tic, lying beyond the Atlantic ocean. [age life. |
| 3. U-na-nim'i-ty, agreement in opinion. | 6. Un-civ'il-iz-ed, unreclaimed from sav- |
| 4. In-ad'e-quate, unequal to. | 7. Trans-cend'ent, of supreme excellence. |

ERRORS. — 2. *Re-flec's'* for *re-flect's'*; 3. *wat* for *what*; 3. *thut* for *that*; 4. *struc'ter* for *structure*; 6. *chil'dern* for *children*; 6. *na'ter* for *nature*; 7. *stawk* for *stock*.

WASHINGTON.^a

D. WEBSTER.

1. AMERICA^b has furnished to the world the character of Washington! And if our American institutions had done nothing else, that alone would have entitled them to the respect of mankind.

2. Washington! — “first in war, first in peace, and first in the hearts of his countrymen!” — Washington is all our own! The enthusiastic veneration and regard in which the people

of the United States hold him, prove them to be worthy of such a countryman ; while his reputation abroad, reflects the highest honor on his country and its institutions.

3. I would cheerfully put the question to-day, to the intelligence of Europe^a and the world, what character of the century, upon the whole, stands out in the relief of history, most pure, most respectable, most sublime ; and I doubt not, that by a suffrage approaching to unanimity, the answer would be Washington !

4. This structure,^b by its uprightness, its durability, is no unfit emblem of his character. His public virtues and public principles, were as firm as the earth on which it stands ; his personal motives, as pure as the serene heaven in which its summit is lost. But, indeed, though a fit, it is an inadequate emblem.

5. Towering high above the column which our hands have builded, beheld not by the inhabitants of a single city or a single state, ascends the colossal grandeur of his character and his life. In all the constituents of the one, in all the acts of the other, in all its titles to immortal love, admiration, and renown, it is an American production. It is the embodiment and vindication of our transatlantic liberty.

6. Born upon our soil, of parents also born upon it ; never for a moment having had sight of the old world ; instructed, according to the modes of his time, only in the spare, plain, but wholesome elementary knowledge, which our institutions provide for the children of the people ; growing up beneath, and penetrated by the genuine influences of American society ; growing up amid our expanding, but not luxurious civilization ; partaking in our great destiny of labor, our long contest with unreclaimed nature and uncivilized man, our agony of glory, the war of independence, our great victory of peace, the

NOTES. — ^a See Europe, p. 109, note c. ^b Bunker Hill monument is here referred to, at whose completion the oration was delivered, from which this extract is made. See p. 174, note g.

formation of the Union,^a and the establishment of the Constitution,^b — he is all, all our own! I claim him for America!

7. In all the perils, in every darkened moment of the state, in the midst of the reproaches of enemies, and the misgivings of friends, I turn to that transcendent name, for courage and for consolation. To him who denies or doubts, whether our fervid liberty can be combined with law, with order, with the security of property, with the pursuit and advancement of happiness; to him who denies that our institutions are capable of producing exaltation of soul, and the passion of true glory; to him who denies that we have contributed anything to the stock of great lessons and great examples, — to all these I reply, by pointing to Washington!

QUESTIONS. 1. How does the reputation of Washington affect his country? 4. What is said of the virtues of Washington? 6. In what branches of learning was Washington instructed?

LESSON LXXXIV.

Spell and Define.

- | | |
|---|------------------------------------|
| 1. Un-furl'ed, unfolded. | 3. Sa'bers, broad, heavy swords. |
| 1. Stand'ard, a staff with a flag. | 3. Cow'er-ing, timorous, cowardly. |
| 1. Bald'rick, a richly ornamented belt. | 4. Ca-reer'ing, moving with speed. |
| 2. Ward, to fend off, to repel. | 4. Bel'li-ed, swelled with wind. |
| 2. Har'bin-gers, forerunners. | 5. Wel'kin, the vault of heaven. |

ERRORS. — 1. *Stan'durd* for *stand'ard*; 1. *gor'ge-ous* for *gorgeous*; 1. *sym'ble* for *sym'bol*; 2. *vic'try* for *vic'to-ry*; 3. *sig'nul* for *sig'nal*; 3. *glis'ning* for *glis'tening*; 3. *ven'gunce* for *ven'geance*.

THE AMERICAN FLAG.

J. R. DRAKE.

1. WHEN Freedom from her mountain height
Unfurled her standard to the air,
She tore the azure robe of night
And set the stars of glory there.

NOTES. — ^a See Union, p. 246, note a. ^b The constitution of the United States was adopted September 17, 1787, by a convention of delegates from the several states, assembled at Philadelphia.

She mingled with its gorgeous dyes
The milky baldrick of the skies,
And striped its pure, celestial white,
With streakings of the morning light ;
Then from his mansion in the sun
She called her eagle bearer down,
And gave into his mighty hand
The symbol of her chosen land.

2. Majestic monarch of the cloud,
Who rear'st aloft thy regal form,
To hear the tempest trummings loud,
And see the lightning lances driven,
When strive the warriors of the storm
And rolls the thunder-drum of heaven ;
Child of the sun ! to thee 't is given
To guard the banner of the free,
To hover in the sulphur smoke,
To ward away the battle stroke,
And bid its blendings shine afar,
The harbingers of victory !
3. Flag of the brave ! thy folds shall fly,
The sign of hope and triumph high !
When speaks the signal trumpet tone,
And the long line comes gleaming on, —
Ere yet the life-blood, warm and wet,
Has dimmed the glistening bayonet, —
Each soldier eye shall brightly turn
To where thy sky-born glories burn ;
And as his springing steps advance,
Catch war and vengeance from the glance.
And when the cannon-mouthings loud
Heave in wild wreaths the battle-shroud,
And gory sabers rise and fall
Like shoots of flame on midnight's pall, —

Then shall thy meteor glances glow,
And cowering foes shall sink beneath
Each gallant arm that strikes below
That lovely messenger of death.

4. Flag of the seas ! on ocean wave
Thy stars shall glitter o'er the brave.
When death, careering on the gale,
Sweeps darkly round the bellied sail,
And frightened waves rush wildly back
Before the broadside's reeling rack,
Each dying wanderer of the sea
Shall look at once to heaven and thee,
And smile to see thy splendors fly
In triumph o'er his closing eye.
5. Flag of the free heart's hope and home !
By angel hands to valor given ;
Thy stars have lit the welkin dome,
And all thy hues were born in heaven.
Forever float that standard sheet !
Where breathes the foe but falls before us,
With Freedom's soil beneath our feet,
And Freedom's banner streaming o'er us ?

LESSON LXXXV.

COLUMBIA.^a

TIMOTHY DWIGHT.

1. COLUMBIA, Columbia, to glory arise,
The queen of the world and the child of the skies ;
Thy genius commands thee ; with rapture behold,
While ages on ages thy splendors unfold.

NOTE. — ^a Columbia ; a name sometimes given to the United States, or to America, because it was discovered by Christopher Columbus.

Thy reign is the last and the noblest of time ;
Most fruitful thy soil, most inviting thy clime ;
Let the crimes of the east ne'er encrimson thy name ;
Be freedom, and science, and virtue, thy fame.

2. To conquest and slaughter let Europe aspire ;
Whelm nations in blood, and wrap cities in fire ;
Thy heroes the rights of mankind shall defend,
And triumph pursue them, and glory attend.
A world is thy realm ; for a world be thy laws,
Enlarged as thine empire, and just as thy cause ;
On Freedom's broad basis that empire shall rise,
Extend with the main, and dissolve with the skies.
3. Fair Science her gates to thy sons shall unbar,
And the east see thy morn hide the beams of her star ;
New bards and new sages, unrivaled, shall soar
To fame, unextinguished when time is no more ;
To thee, the last refuge of virtue designed,
Shall fly from all nations the best of mankind ;
Here, grateful, to Heaven with transport shall bring,
Their incense, more fragrant than odors of spring.
4. Nor less shall thy fair ones to glory ascend,
And genius and beauty in harmony blend ;
The graces of form shall awake pure desire,
And the charms of the soul ever cherish the fire ;
Their sweetness unmingled, their manners refined,
And virtue's bright image enstamped on the mind,
With peace and soft rapture shall teach life to glow,
And light up a smile in the aspect of woe.

LESSON LXXXVI.

Spell and Define.

- | | |
|--|---|
| 1. Con-trib'ute, to impart. | 6. Prod'i-gy, something wonderful. |
| 1. Pri-mo-gen'i-ture, priority of birth. | 7. Freight'ed, loaded, as a ship. |
| 3. Pre-req'ui-site, something previously required. | 8. Sor'did, meanly avaricious. |
| 4. Dol'or-ous, sorrowful. | 8. Con'verse, the opposite. |
| 4. E-las-tic'i-ty, spring, elastic force. | 12. Leg'a-cy, a bequest. |
| 5. Im'pe-tus, force of motion. | 12. Vi-cis'si-tudes, changes. |
| 5. Lau'rel, an evergreen shrub. | 13. Em'i-nence, a high rank. [life. |
| | 13. Dis-si-pa'tion, a dissolute course of |

ERRORS. — 1. *Lus'cher* for *lus'ter*; 2. *lawrs* for *laws*; 4. *prof'it-liss* for *prof'it-less*; 4. *re-mem'bring* for *re-mem'ber-ing*; 7. *bal'las* for *bal'last*; 8. *su-pe'ror* for *su-pe'ri-or*; 12. *vi-cis'si-toods* for *vi-cis'si-tudes*; 13. *dis-ser-pa'tion* for *dis-si-pa'tion*.

IMPORTANCE OF MENTAL CULTURE.

S. D. BURCHARD.

1. MANY causes contribute their influence in deciding what a man's condition will be. It is never a matter of pure accident. The right of primogeniture, or the whim of a dying monarch, may make a king, but can never make one of nature's noblemen. Other causes must operate, if man would ever rise and shine with luster. Among these causes, is exalted intelligence. This has done more to elevate man, and give him influence in the world, than all the incidents of rank and birth.

2. It fits a man to fill the higher spheres of society. All spheres of life that are useful, are honorable; but all are not on a level, in the estimate of the world, or in their actual importance to mankind. Some are, and will be higher than the rest. The man who digs the earth, fills an honorable vocation; but he that makes laws for a nation, or writes a book for the world, occupies a place higher and more important. His influence is broader, and lasts longer.

3. For these higher spheres, enlarged intelligence is an indispensable prerequisite. Its absence is as complete a barrier, as the strongest bolt would be to a feeble arm. In this respect, no man can rise above his level. He can never soar

to the heights of influence and moral power. Ignorance is like a mountain on his shoulders. He must shake it off, or sink beneath its weight.

4. He may pour out the dolorous notes of envy as he views the ascending movement of others, but this is as idle as it is profitless. He must break the chain that binds him. Then he may rise by his own elasticity, take his stand on the eminence of social life, and not die without having done something which is worth remembering. The page of history will give him place among the honored dead.

5. Cultivated intelligence qualifies a man to rise from humble life to influence in the world. Men are constantly changing places in society. The descendants of honorable parentage often sink to degradation, in spite of the advantages of birth. And how often has a young man risen from obscurity and poverty, gathering impetus by his movement, left his superiors in fortune far behind him, and by his own unaided efforts, planted on his brow a deathless laurel. History is replete with narrative of such facts.

6. Robert Burns,^a who wrote and sung for posterity, was born in the vale of poverty. Franklin^b was a printer, and afterward the prodigy of the world. And of the sages of that august assembly which severed these states from the mother country, two, who were selected to draw that immortal instrument which declares us free and independent; were mechanics; they had attained their acknowledged eminence among their fellow-citizens, by no superiority of early advantages.

7. Are these, then, the achievements of ignorance or knowledge? The former never soared so high. It has no tendency to climb the heavens; it grovels in the dust. Knowledge is the ascending, the expansive element. It fits a man for all the emergencies of life. A cultivated mind can do more

NOTES. — ^a Robert Burns; a Scottish poet of great genius, but we regret to say, of dissipated morals. He was born in the town of Ayr, and died in 1796, at the age of 37 years. ^b See Franklin, p. 117, note a.

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